

IN THIS ISSUE: { HEINRICH HEINE: THE POET AND THE MUSIC CRITIC—By CLARENCE LUCAS  
THE CHOICE OF A MASTER—By H. NEVILL-SMITH

# MUSICAL COURIER

*Weekly Review OF THE World's Music*

Forty-Fifth Year Price 15 Cents

Published by Musical Courier Company, Inc., 437 Fifth Avenue, New York.  
Entered as Second Class Matter January 8, 1883, at the Post  
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Europe \$6.25 Annually

VOL. LXXXIX NO. 17

NEW YORK, THURSDAY, OCTOBER 23, 1924

WHOLE NO. 2324



Strauss Feyton photo

## GALLI-CURCI

WHO MADE HER ENGLISH DEBUT AT ALBERT HALL, LONDON, SUNDAY EVENING, OCTOBER 12, ACHIEVING ONE OF THE GREATEST TRIUMPHS OF HER REMARKABLE CAREER AND ESTABLISHING A NEW RECORD FOR ENGLAND.

**INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY**  
Church, Concert and School Positions Secured  
**MRS. BABCOCK**  
Telephone: 2634 Circle  
Carnegie Hall, New York

**J. H. DUVAL**  
VOICE SPECIALIST  
Italian and French Opera  
New York Season begins November 15th  
New York Studio: 32 Metropolitan Opera House Building  
European Address: Teatro d'Arte Moderna, Milan

**M. F. BURT SCHOOL**  
Sight-Singing, Ear-Training, Musical Stenography, Normal Course in Public and Private School Music, Special coaching for church trials.  
Address: Brooklyn School, 48 Lefferts Place.

**ROSS DAVID**  
VOCAL STUDIOS  
Sherwood Studio Building, 58 West 57th Street  
Phone: Circle 2297

**CARL M. ROEDER**  
TEACHER OF PIANO  
Technic—Interpretation—Theory  
Normal Course for Teachers  
607-608 Carnegie Hall, New York  
350 Main Street, Orange, N. J.  
Residence: 680 St. Nicholas Avenue, New York

**CASELOTTI OPERA COMPANY**  
G. H. CASELOTTI  
Director and Teacher of Singing  
Offers opportunity for operatic debuts.  
Studios: 142 Broadway, New York City.  
189 State Street, Bridgeport, Conn.

**FLORENCE IRENE JONES**  
VIOLIN INSTRUCTION  
Ensemble Classes  
PUBLIC RECITALS GIVEN AT INTERVALS  
137 West 86th Street, New York  
Telephone: Schuyler 6359

**PURDON ROBINSON**  
THE ART OF SINGING  
Vocal Expert and Diagnostician  
Exponent of the Dr. H. Holbrook Curtis method for vocal defects and impaired voices. (Co-worker with Dr. Curtis for many years.)  
Studio: 245 West 75th Street, New York  
Phone: Endicott 2505

**PHILIPP MITTELL**  
VIOLINIST  
TEACHER OF MANY WELL KNOWN ARTISTS  
Van Dyke Studios, 939 Eighth Avenue, N. Y.  
Telephone: Columbus 1370

**MRS. ROBINSON DUFF**  
VOICE  
136 East 78th Street New York  
Telephone: Rhinelander 4468

**FREDERICK SOUTHWICK**  
CONCERT BARITONE  
AND TEACHER OF SINGING  
Studio: 609 Carnegie Hall New York City

**FRANCIS ROGERS**  
CONCERT BARITONE AND TEACHER OF SINGING  
Member American Academy of Teachers of Singing  
144 East 62d Street, New York City

**E. PRESSON MILLER**  
TEACHER OF SINGING  
826 Carnegie Hall Tel.: 1350 Circle

**CHARLES LEE TRACY**  
PIANOFORTE INSTRUCTION  
Certified Leschetizky Exponent  
Carnegie Hall Studios, 832-3, New York City

**HENRIETTA SPEKE-SEELEY**  
SOPRANO—TEACHER OF SINGING  
1425 Broadway, Metropolitan Opera House, N. Y.  
Residence: 2184 Bathgate Ave., N. Y.  
Phone: 3967 Fordham

**MRS. JOHN DENNIS MEHAN**  
VOICE EXPERT — COACH — REPERTOIRE  
Reopen Sept. 10 for Season 1924-25  
70 Carnegie Hall, 134 West 57th Street  
New York City  
Telephone: Circle 1472

**WALTER L. BOGERT**  
Member American Academy of Teachers of Singing  
ART OF SINGING  
25 Claremont Ave., N. Y. Tel. 4650 Cathedral

**EDOARDO PETRI**  
Master of Arts Columbia University  
TEACHER OF SINGING  
Endorsed by world-famous singers and educators.

Studio: 1425 Broadway New York  
Phone 2628 Pennsylvania

**MME. MINNA KAUFMANN**  
Instruction: Lehmann Method  
601 Carnegie Hall : : : New York  
J. Cartall, Secy.

**BENNO KANTROWITZ**  
ACCOMPANIST AND COACH  
Teacher of Piano and Theory  
STUDIOS: 1425 Broadway, New York  
270 Ft. Washington Ave. New York  
Phones: Pennsylvania 2634 — Wadsworth 3303

**ERNEST CARTER**  
COMPOSER-CONDUCTOR  
115 East 69th Street New York City  
Telephone: Rhinelander 8623

**GRACE HOFHEIMER**  
CONCERT PIANIST AND TEACHER  
Hotel Wellington, 7th Ave. at 56th St., New York  
Telephone Circle 1066

**SEYMOUR BULKLEY**  
VOICE  
Pupil of and recommended by the famous Italian Master SBRIGLIA, Paris, teacher of the de Reszkes, Piancon, Nordica, Whitehill, etc.  
101 West 72d Street, New York City

**CHRISTIAAN KRIENS**  
COMPOSER, CONDUCTOR VIOLINIST INSTRUCTOR  
Conductor Kriens Symphony Club  
First American School for Orchestra Players. A few vacancies for string and wind instruments.  
303 Carnegie Hall  
Telephone: 1350 Circle

**ROBERT E. S. OLMSTED**  
Professor of Vocal Music, Smith College  
New York Studio, 127 West 78th St.  
For appointments address:  
235 Crescent St., Northampton, Mass.

**ELIZABETH K. PATTERSON**  
SCHOOL OF SINGING  
Studio: 257 West 104th Street  
Phone: 1514 Clarkson

**FELIX HUGHES**  
VOCAL INSTRUCTOR  
Teacher of Allan McQuane, Dorothy Jardon and other distinguished singers  
50 Central Park West, New York City  
Phone: Columbus 0998

**WILBUR A. LUYSTER**  
Specialist in Sight Singing  
(Formerly Teacher for Met. Opera Co.)  
"A Maker of Readers," No instrument used.  
Both classes and individual instruction.  
Class courses begin October 1. Private any time.  
Carnegie Hall. Res. Phone: 9319 W. Mansfield

**ALICE GARRIGUE MOTT**  
ART OF SINGING  
172 West 79th Street, New York  
Telephone 7122 Trafalgar

**ESPERANZA GARRIGUE**  
ART OF SINGING  
METROPOLITAN OPERA HOUSE STUDIOS  
1425 Broadway, N. Y. Phone 2634 Penn.

**THE BOICE-TOPPING STUDIO**  
Susan S. Boice, Soprano-Teacher of Singing  
Elizabeth Topping, Pianist-Teacher of piano playing  
57 West 75th St., New York City  
Telephone—Trafalgar 1057  
Auditions by appointment.

**MR. FRANCIS STUART**  
TEACHER OF SINGING  
Pupil of Lamperti the Elder  
"Being in full possession of my method of singing, he has the ability to form great artists."  
—Francesco Lamperti.  
Carnegie Hall Studios New York City

**FRANCES FOSTER**  
COACH FOR CONCERT AND OPERATIC ARTISTS  
Concert Accompanying  
Studio: 97 Riverside Drive, New York  
Telephone: Endicott 6936

**WILLIAM THORNER**  
VOCAL TEACHER AND COACH  
Address: 209 West 79th Street, New York City

**ADELE RANKIN**  
CONCERT SOPRANO  
Teacher of Singing  
Studio: 1425 Broadway  
Metropolitan Opera House Building, N. Y.  
Phone: 2634 Penna.

**PROFESSOR LEOPOLD AUER**  
Indorses and praises very highly  
**ALBERT GOLDENBERG**  
VIOLIN PEDAGOGUE  
Advanced Pupils Only  
1476 Carroll Street : : : Brooklyn, N. Y.  
Telephone: Decatur 2525

**SIGNOR A. BUZZI-PECCIA**  
VOICE SPECIALIST AND COMPOSER  
Teacher of Alma Gluck, Sophie Braslau and Cecil Arden  
Studio: 33 West 67th Street, New York

**FREDERICK E. BRISTOL**  
TEACHER OF SINGING  
43 West 46th Street, New York City

**ALBERT VON DOENHOFF**  
PIANIST, COMPOSER, TEACHER  
251 West 102d Street, New York  
Phone: Riverside 366

**FREDERICK RIESBERG, A. A. G. O.**  
PIANO INSTRUCTION  
Studied under Reinecke—Classics; Schwarwenka—Style; List—Technic. Head of piano department, New York School of Music and Arts. 150 Riverside Drive. Telephone: Schuyler 3655. Courses arranged to suit individual requirements. Personal address, 408 West 150th Street  
Telephone: Audubon 1530

**CARL FIQUÉ**  
PIANO  
**KATHERINE NOAK-FIQUÉ**  
DRAMATIC SOPRANO  
FIQUÉ MUSICAL INSTITUTE  
128 De Kalb Avenue, Brooklyn

**MME. ANITA RIO**  
SOPRANO  
Vacancies for a Few Pupils  
360 West 22nd Street, New York  
Phone: Chelsea 9204

**HANNA BROCKS**  
SOPRANO  
Concerts—Recitals—Instruction  
Studios: 135 West 72d Street, New York  
Phone: Endicott 5364

**MRS. WILLIS E. BACHELLER**  
VOICE PLACEMENT AND REPERTOIRE  
Studio: 21 East 38th St., New York  
Telephone: Murray Hill 2672

**LILLIAN SHERWOOD NEWKIRK**  
ART OF SINGING  
1425 Broadway (Metropolitan Opera House Bldg.), N. Y., Wednesdays and Saturdays  
All Mail to 11 Morgan Avenue, Norwalk, Conn.

**JESSIE FENNER HILL**  
TEACHER OF SINGING  
Metropolitan Opera House Studios, 1425 Broadway  
New York. Phones: Pennsylvania 2634 and 2688

**DUDLEY BUCK**  
TEACHER OF SINGING  
Member of the American Academy of Teaching and Singing  
471 West End Avenue : : : New York  
Phone: Endicott 7449

**NANCY ARMSTRONG**  
Piano Playing Simplified for Beginners  
Studio: 507 West 112th Street, New York City  
Telephone Cathedral 2661

**VINCENZO PORTANOVA**  
VOCAL STUDIO  
58 West 70th Street, New York  
Phone: 8955 Endicott

**MARIE MIKOVA**  
PIANIST  
Mgt. Music League of America  
250 West 57th Street, New York  
Studio: 1187 Madison Avenue : : : New York  
Phone: Lenox 3158

**DR. DANIEL SULLIVAN**  
Teacher of International Artists  
**ALICE NEILSEN, GEORGES BAKLANOFF, LYDIA LYPKOVSKA**  
132 West 74th Street : : : New York City  
Phone: Endicott 0180 Adolph Witthard, Secy.

**JOHN BLAND**  
TENOR  
Master of Calvary Choir  
VOICE PRODUCTION  
**ARTHUR R. HARTINGTON, Assistant**  
114 East 37th Street : : : New York  
Telephone: Caledonia 0919

**DANIEL VISANSKA, Violinist**  
Nine years of successful teaching and concertizing in Berlin  
Address: 155 West 122d Street, New York  
Phone: 4778 Morningside  
In Summit, N. J., Mondays  
(Stamford and New Canaan, Conn., Wednesdays)

**GIUSEPPE CAMPANARI**  
BARITONE  
Late of Metropolitan Opera Company  
255 West 90th Street, New York City  
Telephone: : : Riverside 3469

**MME. SCHOEN-RENÉ**  
VOCAL AND COACHING  
MASTER CLASSES  
235 West 71st Street, New York

**BRUNO HUHNS**  
Teacher of Singing  
Elementary and Advanced Pupils  
205 West 57th St., New York



**VLADIMIR DUBINSKY**  
CONCERT CELLIST  
Musical Art Studios  
Vocal, Piano, Violin, Cello,  
ensemble playing under su-  
pervision of prominent fac-  
ulty.  
307 W. 90th St., New York  
Tel. Riverside 4420

**MARGOLIS** VOICE CULTURE  
1425 Broadway, Suite 38. New York City

**JOHN FINNEGAN**  
TENOR  
Soloist St. Patrick's Cathedral, N. Y.  
Address: Management of Erna Cavelle,  
Room 803, 437 Fifth Ave., New York

**CAVELLE** SOPRANO  
"A voice of exquisite quality"  
Address: Management of Erna Cavelle,  
Room 803, 437 Fifth Ave., New York  
KNABE PIANO

**SANCHEZ** Voice Specialist.  
Interviews by  
Appointment.  
314 Madison Ave., N. Y.  
Tel. 6018 Caledonia

**MAESTRO L. S. FABRI**  
Anti-erect on Voice Education. Complete Training for Opera  
European Opportunities for Finished Students  
in Practical Grand Opera Work  
BAKER BUILDING, PHILADELPHIA CARNEGIE HALL, NEW YORK

**JOHN BARNES WELLS, Tenor**  
RECITALS-ORATORIO  
Management: ANITA DAVIS-CHASE, 236 Baylston St.  
Boston, Massachusetts

**COENRAAD V. BOS**  
Accompanist-Coaching  
Hotel Harding, 203 West 54th St.  
New York City Phone 2500 Circle

**Louise St. John WESTERVELT**  
SOPRANO  
TEACHER OF VOICE  
Columbia School of Music  
509 S. Wabash Ave., Chicago

**GUNDLACH**  
Composer, Pianist  
3724 Farragut Road, Brooklyn, N. Y. Tel.: Mansfield 6381

**HURLBUT**  
VOICE PRODUCTION SPECIALIST  
(PARIS-ROME-NICE)  
Endorsed by Edmund Clement  
319 West 95th St., N.Y. Tel. River 2892  
Annual Summer Master Classes for  
Singers and Teachers—Los Angeles,  
Pasadena, Seattle.

**MARGUERITE LE MANS**  
MEZZO-SOPRANO  
Concerts, Operas, Etc. Pupils Accepted  
Mgt., A. W. Miesot, 140 W. 42nd St., N. Y.  
Bryant 5558

"Not all may become Artists, but everyone can  
be taught to sing artistically."  
**HAGGERTY-SNELL** Teacher of  
METROPOLITAN OPERA HOUSE STUDIOS, 1425 Broadway, New York  
Suite 30 Phone: 2636 Pennsylvania

**HAYDN OWENS**  
PIANIST-ACCOMPANIST-COACH  
Conductor Haydn Choral Society  
420 Fine Arts Bldg. Chicago

**CHEV. DE LANCELOTTI**  
Teacher of Piano and Singing  
VOCAL COACH CONCERT ACCOMPANIST  
295 West 57th Street Circle 2909

**MARGUERITE POTTER**  
Mezzo-Soprano  
Voice Studio: 837 Carnegie Hall, N. Y.  
Tel.: Kellogg 6380

**BERGEY**  
Chicago Opera School  
Lyon & Healy Bldg., Chicago

**TOMARS**  
Expert Vocal Pedagogue?  
corrects and rebuilds voices  
under guarantee.  
Pupils prepared for Con-  
cert, Opera and Oratorio.  
Studios: 106 Central Park West  
Telephones: Endicott 5854, 3659

**HARRISON N. WILD**  
9425 S. Robey Street, Chicago, Ill.  
Conductor—Apollo Musical Club,  
Mendelssohn Club

**CARMEN FERRARO**  
Grand Opera Tenor and Conductor—Voice  
Placing, Concert, Oratorio and Opera  
Coaching—Only Talented Pupils Accepted  
Ensemble work and experience guaranteed.  
National Grand Opera Association reorganizing.  
Voice trials by appointment only.  
Studio 33, Metropolitan Opera House  
1425 Broadway, New York City

**WALTER CHAPMAN**, Teacher of piano  
**GEORGE ROGERS**, Teacher of voice  
Studio: 47 West 72nd Street Tel. Endicott 7350

**NOLD** Conductor  
Musical Director  
Church of St. Mary the Virgin, New York  
145 West 46th St. Tel., 5913 Bryant

"Autumn" "Joyous Youth" "Bubbles"  
and Other Songs by  
**MABELANNA CORBY**  
From Your Dealer or Direct  
**CORBY-LEWIS**  
CONCERT SONGS  
Montclair, New Jersey

**ELIS HAMMANN**  
PIANIST  
1714 Chestnut Street Philadelphia

**Mrs. HALL McALLISTER**  
TEACHER OF SINGING  
Musical Management  
284 Commonwealth Avenue, Boston, Mass.

**John Prindle Scott**  
SONG WRITER  
554 West 113th Street New York  
Telephone 7639 Cathedral

**KARLETON HACKETT**  
TEACHER OF SINGING  
Kimball Hall, Chicago

**STALLINGS** MEZZO-SOPRANO  
6 East 36th St. New York City  
Tel. Caledonia 9415

**LAWRENCE SCHAUFFLER**  
Pianist-Teacher  
Address: 58 Kilburn Road, Garden City, L. I.  
15 E. 38th St., N. Y. City. Phone Garden City 2708

**MCCUTCHEN**  
BARITONE  
NOW IN EUROPE

**ALBERTO TERRASI**  
BARITONE  
SAN CARLO OPERA COMPANY  
Address: 1133 LEXINGTON AVE. Tel. 9977 Rhineland

**OLA GULLEDGE**  
PIANIST-ACCOMPANIST  
Appearances last season with Cecil Arden, Elias Breeshkin,  
Frank Cuthbert, Judson House, Norman Jollif, Josephine  
Lucchesi, Helena Marsh, Mary Mellich, Fred Patton,  
Marguerite Ring, Marie Tiffany, Jeanette Vreeland.  
Address 915 Carnegie Hall, N. Y. Telephone Circle 2634

**ELLA BACKUS-BEHR**  
231 West 96th Street, New York  
PHONE 1464 RIVERSIDE

**S. WESLEY SEARS**,  
St. James Church,  
22d and Walnut Sts., Philadelphia.

**RUDOLPH REUTER**  
Pianist  
IN AMERICA 1924-25  
Hansel & Jones, Audelia Hall, N. Y., or Mr. Virgil Smith  
Fine Arts Bldg., Chicago

**Mme. Hildegard Hoffmann**  
Oratorio and Joint Recitals  
with  
**Mr. HENRY HOLDEN**

**Recitals and Piano Instructions**  
Soloist with New York Philharmonic  
and Boston Symphony Orchestra, etc.  
STUDIO: Steinway Hall  
Address: 144 East 150th Street, New York City

**TOFI TRABILSEE**  
Vocal Studios  
202 WEST 74TH ST.  
N. Y.  
Consultation and voice  
trials by appointment  
only  
R. Berth, Sec'y  
Tel.: 1965 Endicott

**GRACE G. GARDNER**  
EUROPE-NEW YORK  
Artist Teacher  
"Singer and vocal pedagogue." "Internationally recog-  
nized as a Voice Builder, Voice Registrar and Coach."  
Special Course in Diction. Pupils prepared for Opera,  
Oratorio and Concert. Teacher of Lucille Lawrence and  
many other successful singers. Studios: Burnet House  
Drawing Rooms, Cincinnati, Ohio.

**SOLON ALBERTI**  
Coach and Accompanist  
Studio: 9 West 78th Street, New York  
Phone: 5840 Endicott.  
Residence: 1 Bennett Avenue  
Phone: 1989 Wadsworth.

**LEEFSOHN-HILLE**  
CONSERVATORY OF MUSIC, Inc.  
MAURITS LEEFSOHN, Pres. Philadelphia Pa.

**LILY STRICKLAND**  
Latest Compositions  
"SONGS OF IND."  
Published by J. Fischer & Bro.  
Address: 200 MUSICAL COURIER, 437 FIFTH AVE., N. Y.

**WARFORD** TEACHER OF  
SINGING  
4 West 40th Street  
New York City  
Phone: 4897 Penn.

**KRAFT**  
Concert - TENOR - Oratorio  
Associated with Frank La Forge  
14 West 68th St. New York City

**GEHRKEN** Concert  
Organist  
"Able technic and fine command."  
Brooklyn Eagle.  
"Rapidly gaining unique reputation."  
N. Y. World.  
587 Bainbridge St., Brooklyn, N. Y.

**EMILY CHURCH BENHAM**  
CONCERT PIANIST  
Management: Ella May Smith  
60 Jefferson Ave., Columbus, Ohio

**CLARENCE DICKINSON**  
Concert Organist  
Organist and Director, Brick Church, Temple  
Beth-El, Union Theological Seminary.  
412 Fifth Ave., New York

**ELLA GOOD**  
Contralto  
RECITALS-ORATORIO-TEACHING  
Address: Dudley Buck Studios, 471 West End  
Avenue, New York. Tel.: Endicott 7449

**ARTHUR DUNHAM**  
CONDUCTOR  
BOSTON ENGLISH OPERA COMPANY

**SIBYL SAMMIS MacDERMID**  
SOPRANO  
Pupils Accepted. 312 Riverside, New York

**LUTIGER GANNON**  
CONTRALTO  
624 Michigan Avenue Chicago, Ill.

**BIRDICE BLYE** Concert  
Pianist  
5424 Blackstone Avenue, Chicago  
STEINWAY PIANO USED

**RALPH ANGELL**  
ACCOMPANIST  
125 22d Street, Jackson Heights, L. I.  
Telephones: Havemeyer 3800

**JEAN SKROBISCH, Tenor**  
DISCIPLE OF JEAN DE RESZKE,  
TEACHER OF SINGING  
Studio, 518 West 111th St., New York City.  
Telephone, Cathedral 7541

**SERGEI KLIBANSKY**  
VOCAL INSTRUCTOR  
Studio: 205 W. 57th St., New York City. 5420 Circle

**NATIONAL OPERA CLUB OF AMERICA**  
KATHARINE EVANS VON KLENNER, Founder and President  
America's Greatest Musical Educational Club  
STUDIO RE-OPENED SEPT. 15

For all information apply to the President.  
1730 Broadway, New York

**LAZAR S. SAMOILOFF**  
Bel Canto  
Studios  
309 West 85 St.,  
New York City  
Telephone 6952 Schuyler

**MARIE MORRISEY**  
Contralto  
676 Irving Park Boulevard  
Chicago

**BEULAH ROSINE**  
Violoncellist Concerts, Recitals  
1818 Summerdale Ave., Chicago, Ill.

**Katharine HOFFMANN** ACCOMPANIST  
Home Address: St. Paul.

**ARCHIBALD SESSIONS** Concert  
Accompanist  
-Coach  
810 CARNEGIE HALL, NEW YORK CITY  
Tuesday and Wednesday Circle 0321

**RUBANNI** Soprano  
620 Spadina Avenue Toronto, Canada

**LJUNGKVIST** TENOR  
Studio 311 W. 73th St. New York Tel. 3547 Endicott

**ARTHUR M. BURTON**  
BARITONE  
Fine Arts Building Chicago

**DE GREGORIO** TENOR  
Specialist in Voice Culture  
Metropolitan Opera House Bldg.  
Studio 12, 1425 B'way, New York City  
Telephones: 6261 Penn.

**LINA COEN**  
Accompanist and Coach—Specialty French Repertoire  
Studio: 308 West 97th St., New York City  
Phone 1473 Riverside

**KARL RECKZEH**  
PIANIST  
KIMBALL HALL CHICAGO, ILL.

**MARK OSTER**  
Baritone - Vocal Teacher  
Studios: 1426 Kimball Bldg. Chicago, Ill.

**EMMA A. DAMBMANN**  
CONTRALTO  
Specialist in voice development (and cello); beautiful  
quality; correction of faulty methods. Consultation by  
appointment only. Residence Studio 137 West 93d St.,  
New York. Phone 1436 Riverside.

**Mme. VIRGINIA COLOMBATI**  
Teacher of JOSEPHINE LUCCHESI  
Also teacher at the NEW YORK COLLEGE OF MUSIC  
STUDIO: 294 WEST 92nd STREET NEW YORK CITY

**FAY FOSTER**  
Composer, Vocal and Dramatic Coach  
Dramatic readings to music and costume numbers,  
specialties.  
Address—15 West 11th St., New York City

**ANNA A. GARRETT**  
Art of Singing — Interpretation — Coaching  
Metropolitan Opera House Studios, 1425 B'way  
Residence, 250 W. 92th St., New York City  
Phones — Pennsylvania 2634 — Schuyler 6945

**E. PLOTNIKOFF** Conductor of  
Russian Imperial Opera  
**H. ROMANOFF** Dramatic Soprano  
Vocal Studio, Voice Training, Coaching, all languages  
637 Madison Ave., New York. Tel. 3019 Plaza

**MME CAROLINE LOWE**  
VOCAL TEACHER AND COACH  
Voice Development and Correction  
50 West 67th Street, New York  
Tel: Endicott 9400  
Studios: Chickering Hall, 29 West 57th St.  
Studio 7A, New York

# A.B. Chase

"America's Finest Piano"

Established 1875

A. B. CHASE PIANO CO.

Division United Piano Corporation,

Norwalk, Ohio

## THE Original Welte-Built Welte-Mignon

CONSOLE REPERFORMING PLAYER for  
GRAND PIANOS and INTERIOR MECHANISMS  
in GRAND and UPRIGHT PIANOS

With a Great Library of Original Welte-Mignon Music Rolls  
Consisting of over 2,500 Records by the Greatest Pianists

WELTE-MIGNON CORPORATION

GEORGE W. GITTINS, President

Office and Warerooms: 665 Fifth Avenue - - - New York City

## SHEET MUSIC - 15¢

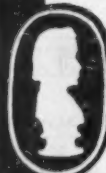
Ask for Century Edition

The more intelligent and the more thrifty you are, the more you will appreciate CENTURY CERTIFIED EDITION sheet music. It is all sheet music can be, the very best edition of the world's very best music.

Although "CENTURY" is only 15c a copy, it is beautifully printed on the best of paper—Every bar is standard size, each note certified to be correct as the Master wrote it.

You can't buy better—So why pay more than Century price (15c) and (20c) in Canada when you buy Fifth Nocturne, Flower Song, Dying Poet, Spring Song or any of the other classical and standard compositions.

Patronize the Century dealer, his low price is possible only because of his small profit. If he can't supply you, we will. Complete catalog of 2,500 Standard compositions free.



MUSIC TEACHERS—Thousands of successful teachers use and recommend CENTURY certified music exclusively—because they know it is all that good music can be at half the price or less; and they know parents appreciate the saving.

CENTURY MUSIC PUBLISHING CO.  
200 West 40th St., New York, N. Y.



## "The Secrets of Svengali"

by J. H. DUVAL

"As a text-book upon the Technic of the Singer's Art, this work is of unique value."

\$2.00 at all Music Dealers and Booksellers

Published by JAMES T. WHITE & CO.

70 Fifth Ave., New York City

### WILLIAM REDDICK

Pianist-Composer

Teacher of Piano—Coaching of Songs  
West 88th St., N. Y. Tel.: Riverside 10021



### I. MISERENDINO

Violinist and Teacher  
2020 Broadway New York City  
Telephone, Columbus 6737



### WEAVER

Contralto

Recitals, Oratorio, etc.

For terms and dates, address  
710 Lexington Ave., N. Y. C. Tel. Lexington 2043

### STEPHEN TOWNSEND

Teacher of Singing

NEW YORK: 15 East 38th Street, Tuesday, Wednesday, Thursday. BOSTON: 6 Newbury Street, Friday, Saturday, Monday. Choral Director, N. Y. Society of the Friends of Music.

### LEON SAMETINI

For dates address

Personal Representative L. FERRARIS  
626 So. Michigan Avenue - - - Chicago

MARY

### DAVIS

Mezzo Contralto  
Director: Harrison Mather  
Suite 46,  
Metropolitan Opera House  
New York City

### HERMAN SPIELTER

Author of "MANUAL OF HARMONY"  
Theory and Composition  
Instructor of Music—Sax and many others.  
Studios: 181 West 69th St., New York  
Also Correspondence Courses. Tel. Wadsworth 8760

### LEADING ENGLISH MUSICAL PAPERS

A weekly "THE MUSICAL NEWS & HERALD" for 3d gives all the latest news of the musical world. Subscription 4 dollars a year, post free.

A monthly, "THE SACKBUT" is a thoroughly sound and interesting shilling review, edited by that brilliant young singer, Ursula Greville. Subscription 3 dollars a year, post free.

Both are published by

J. CURWEN & SONS, Ltd.

24 Berners Street, London, W. I. England  
New York Correspondent: Capt. Jerome Hart.

## The Best Bargain is Quality—

THE Conover is one of the few great Pianos of today which is still being built by its original maker :: :: :: :: :: :: ::

Its continued use in such institutions as the University of Chicago, University of Illinois, University of Wisconsin and Northwestern University is the best proof of its satisfactory tone qualities and durability :: :: :: ::

Send for free illustrated Art Catalog

THE CABLE COMPANY, Chicago, :: :: MAKERS



## THE AEOLIAN COMPANY

AEOLIAN HALL, NEW YORK CITY

Manufacturers of the Supreme Reproducing Piano

THE DUO-ART

## SCHOMACKER

GOLD STRINGS

PURE TONE

Made in Philadelphia Since 1838

SCHOMACKER PIANO COMPANY

Schomacker Building, 23rd and Chestnut Sts. Philadelphia, Pa.

## EDMUND GRAM

GRAND and UPRIGHT PIANOS  
and PLAYERS of ARTISTIC  
TONE QUALITY

Manufactured in Milwaukee, Wis.

## Emerson

Known as "The Sweet-Toned Emerson"  
since 1849

Emerson Piano Co.,

Div. United Piano Corporation, Norwalk, O.

### EDW. RECHLIN

ORGANIST

"America's Foremost  
Bach Interpreter."  
1190 Park Ave. New York

### TEASDALE RESIDENCE

886 West 86th Street, New York City.  
FOR GIRL STUDENTS AND YOUNG WOMEN.  
Rooms accommodate Grand and Upright Pianos.  
Telephone: Edinco 7868.

### LYNETTE GOTTLIEB

PIANIST, Recitals, Instructions  
Studios: Carnegie Hall, N. Y. 1887 Carrol St., Brooklyn  
Telephone Prospect 7087

### HAMILTON MORRIS

Soprano CONDUCTOR Teacher  
635 Lincoln Place, Brooklyn, N. Y. Tel. 6935 Lafayette

### DANIELL

Soprano and Teacher  
Available for concerts, recitals, oratorios, etc.  
Address 121 West 116th St., New York City.  
Telephone Cathedral 18188.

### THORPE

TEACHER OF SINGING  
424 W. 119th St.  
N. Y. C.  
Cathedral 4980

## CHICAGO GETS THE FIRST TASTE THIS SEASON OF BUSY WINTER'S ACTIVITIES

Numerous Recitals and Concerts Already Given With Countless More to Follow—De Pachmann, Boza Oumiroff, Thomas Moore, Herdien and Gannon, Esther Lash the Principal Program Givers—Second Symphony Concert Attracts—New Series of Concerts Announced—Numerous Debuts—Other News of the Week

Chicago, October 18.—Vladimir de Pachmann's recital last Sunday afternoon, at the Auditorium Theater, gave another opportunity to hear the great artist at his very best and incidentally opened F. Wight Neumann's thirty-eighth season as an impresario. De Pachmann has been heard so often that little space will be used here to sing the merits of his performance. He was in fine mood, played remarkably well and satisfied his public.

### MARION RUBOVITS.

Marion Rubovits made her first public bow to a Chicago audience, also on Sunday afternoon, at the Studebaker Theatre, under F. Wight Neumann's direction. Here is a soprano who has been well trained and who enters upon her career fully prepared to meet every demand, so she should please as much in oratorio as in recital, concert or even in opera. The voice is not Miss Rubovits' only means of making an appeal to her audience. She sings with taste, her interpretations are correct, her phrasing good, and already she may be called a mistress in program making, as no hackneyed numbers were found among her selections. That her friends are numerous in Chicago was manifested by the vociferous plaudits and the enormous bouquets that turned the stage of the theatre into a garden of flowers. The debutante was fortunate in having as accompanist, Isaac Van Grove, than whom there is none better.

### POLISH SINGERS' JUBILEE.

A jubilee concert of the Polish Singers' Alliance of America was held at Orchestra Hall on the same afternoon.

### MACBURNIE PRESENTS YOUNG SOPRANO IN RECITAL.

Sunday afternoon, October 12, Thomas N. MacBurnie again demonstrated his gifts as a teacher of voice in the singing of Mary Bryan Powers, a young soprano with a beautiful lyric voice. Miss Powers appeared at the Playhouse under the management of F. Wight Neumann. Her program was composed of old song classics, modern French songs, modern Russian, and a group of American songs. The Paradise number, Quel Ruscelletto, was finely adjusted to the singer's gifts and she accomplished the effect of lightness, delicacy and charm with a tone of great beauty.

In the French group, L'Heure Exquise, of Hahn, and Ouvre tes Yeux Bleus, Massenet, were given excellently. Miss Powers has tonal poise to a marked degree and has been excellently schooled in her tone production. She gave her entire program and encores without vocal effort and her voice was as fresh at the end of an hour's singing as at the beginning. Mr. MacBurnie is to be complimented on the results of his teaching, for here is a voice that will carry its owner far on the road of artistic success, once she has gained artistic breadth commensurate with her present vocal gifts.

### AN EXTRAORDINARY ANNOUNCEMENT.

Under the management of Harrison & Harshbarger a new series has been formed to be known as the Uptown Civic Concert Series. Six grand concerts will take place during the present season and for those six concerts the tickets will be only \$5.00, plus ten per cent tax, or \$5.50. This announcement would not be extraordinary were it not for the artists secured. Look over the list and you will understand why the writer called this series of concerts extraordinary! Mischa Elman will open the new enterprise with a violin recital on Sunday afternoon, November 2. The following Sunday, November 9, the Little Symphony of Chicago will be heard with Jessie Christian, soprano, as soloist. On Sunday afternoon, November 16, Charles Marshall, tenor, and Manuel and Williamson, duo pianists, will furnish the program. On Sunday afternoon, November 23, Claudia Muzio and Jacques Gordon, violinist, will be the attraction. Cyrena Van Gordon, contralto, and Percy Grainger, pianist, are billed for Sunday afternoon, November 30, and the sixth and last grand concert of the series will take place on Sunday afternoon, December 7, John Charles Thomas, baritone, and the Little Symphony of Chicago being the bill.

The series will take place at the Arcadia Auditorium at 4450 Broadway, at Wilson. The Arcadia, by the way, has been refitted for the occasion and, as the hall has an enormous seating capacity, the low price of \$5.00 for the series will permit thousands of music-lovers on the north side to hear these renowned artists, with whom many of them are acquainted only by reputation or through records. It is said that all the seats for the series are already sold.

### HERMAN DEVRIES PUPILS IN DEMAND.

Recent engagements of talented pupils from Herman Devries' studios include Marie Herron, for three weeks at

the Chicago Theater; Eunice Forrester, also at the Chicago Theater, and the re-engagement of Arveta Parrish, contralto, at McVicker's Theater. Mila Luka sang at the Senate Theater last week.

### GEAN VITKIN PLAYS.

The success of a teacher is attested through the merits of the pupils. This thought came to mind when listening to Gean Vitkin, an artist-pupil of Djane Lavoie-Herz, Tuesday evening, October 14, at Kimball Hall. Before relating the merits of the debutante, it seems well to mention here that her teacher will present this season several other artist pupils at the same hall, and judging by the manner Miss

ruption and showing no trace of fatigue, though at times she permitted her left hand to overshadow her right in dynamics. In the sonata she had ample opportunity to demonstrate her facile technic, her extraordinary memory and lovely touch, besides originality of thought and interpretative imagination far in advance of her age. Her second group began with Chopin's etude, op. 25, No. 5, which, beautifully rendered, caught the fancy of the listeners, whose enthusiasm compelled the pianist to bow repeatedly at its conclusion, but wisely she refrained from encoring the number. Then she played Liapounow's Berceuse beautifully. In this number she really made the piano sing under her fingers and a better rendition of this number would be hard to imagine even in the hands of a far better known pianist. It was, by the way, in this number that the newcomer made her greatest appeal. Superlative playing marked the rendition of this number, and if it were only to listen to Miss Vitkin's interpretation of Liapounow's Berceuse one would have been repaid. Liadoff's etude, op. 27, was also played with much gusto and Brahms' rhapsody in G minor concluded the second group. In this number, Miss Vitkin's fingers did not obey punctually the desire of the mind. The third and last group included Arensky's etude, four numbers by Scriabin (seldom, if ever, heard in our midst), and Liszt's Ballade in B flat minor. That Miss Vitkin has been well trained was proven throughout the program, as already she stands in a prominent position as an interpreter of such composers as Liapounow, Liadoff, Arensky and Scriabin, composers of whom she must have made a special study. After the second group a procession of ushers walked down the aisle to present the young artist with many floral tributes in the shape of baskets and bouquets from friends and admirers, while the audience applauded vigorously.

### BOZA OUMIROFF RECITAL.

The Bush Conservatory presented Prof. Boza Oumiroff, baritone, in song recital at the School Recital Hall, October 16. Mr. Oumiroff has long been recognized as an excellent musician and a fine interpreter of the song literature of every nation. Indeed, he is a polyglot, and if the title of diseuse is given to a few women interpreters, then that of diseuse should be set down for Oumiroff. He sang the recitative and aria from Handel's Serse with dignity and understanding. His Schubert and Schumann groups were beautifully sung and his German was probably as good as his English, French, and according to another linguist, as his Russian, Polish, and Bohemian. One recalls his beautiful rendition of the seldom heard song, Le vieux Ruban, by Henrion. How well he delivered Gretchaninoff's Russian Lullaby, what a superb interpretation he gave Dvorak's Songs My Mother Taught Me, and what a keen sense of humor he revealed in Friml's Why Should I Weep for Unworthy Love! The enthusiasm of the audience made necessary many additions to the program.

The enjoyment of the evening was not only derived from the singer's rendition of all the songs, but also from the uncommonly fine accompaniments played by Ella Spravka.

### THOMAS MOORE'S RECITAL.

The Thomas Moore recital at Orchestra Hall, on October 13, drew a good sized and receptive audience, which listened to a varied program of song and instrumental numbers. Mr. Moore, who was then recipient of the good will of his many friends, appeared to good advantage, disclosing a pleasing personality, a clear, mellow, tenor voice, showing careful training and ability to sing those selections best suited to his quality and tone production in the line of ballads. His mezzo voice, volume of tone when needed, diction in the several tongues, and aplomb, are outstanding virtues. He is young and his development will be watched with keen interest. He is entitled to the cordial reception his work received.

Of those assisting Mr. Moore, Georgia A. Carlson, contralto, sang several songs which displayed a clear, resonant and powerful voice and is entitled to the enthusiastic recognition. (Continued on page 32)



ROMANO ROMANI.

New York vocal teacher and coach, who, owing to repeated requests, has made arrangements to devote more time to teaching than formerly. Mr. Romani, however, will limit his class of pupils to only a certain number.

Vitkin played, most enjoyable evenings are in store for the followers of Djane Lavoie-Herz.

Miss Vitkin had prepared a very interesting program inasmuch as numbers seldom heard in the concert hall were presented. The recital was opened with Liapounow's sonata, op. 27, a very long work, which showed the endurance of the young pianist, who played for thirty minutes without inter-

tues. He is young and his development will be watched with keen interest. He is entitled to the cordial reception his work received.

Of those assisting Mr. Moore, Georgia A. Carlson, contralto, sang several songs which displayed a clear, resonant and powerful voice and is entitled to the enthusiastic recognition. (Continued on page 32)

## NEW YORKERS AGAIN PAY TRIBUTE TO ANNA PAVLOWA

Celebrated Danseuse Thrills Huge Audience With Her Great Art—Company Excellent—Novelties a Feature

The years come and the years go, but Anna Pavlova has discovered the secret of eternal youth. Not a day older does she look than the first time this scribe cast eyes upon her, ten or eleven years ago in London (and she was already in the full of her fame then). Nor does she weigh an ounce more, and she dances with the same grace, lightness, total apparent absence of effort, as then. "There is but one God and Allah is his prophet," say the Mohammedans. And there is but one Pavlova, but in every country she has prophets by the score, who never cease to delight in her art and praise her—and never will cease to. For in the classic school of ballet dancing she is supreme. One doubts, indeed, if there ever was a dancer to equal her in this special art. When she swung lightly onto the Manhattan Opera House stage last Friday evening, treading her way through the maze of other dancers, a most incon-

spicuous entrance, the audience that filled the house spotted her in the first second and there was applause which continued steadily through the whole of her first number.

The offering was new for New York, Don Quixote, a ballet in two acts and a prologue. The music, tuneful enough, if unpretentious, is by someone named Minkus, who, tradition says, was ballet composer, or master, or something in Petrograd or Moscow, a half century or more ago. It—the music—sounds that way. Laurent Novikoff arranged the choreography, which is excellent. Don Quixote and Sancho Panza are the principal pantomimists, and what story there is is loosely knitted about familiar incidents in their familiar careers. It is all very old-fashioned, but true to the type of its day. The dancing was excellent throughout. The company seems to have decidedly more pep and (Continued on page 33)

## THE CHOICE OF A MASTER

By H. Nevill-Smith

[H. Nevill-Smith, author of this article, is a singer and voice teacher who has just settled in New York, after teaching for several years in Sydney, N. S. W. The article itself is a chapter from a book entitled *Who May Aspire to Sing?* to be published shortly. Dame Nellie Melba, after reading the manuscript, wrote him: "I appreciate many points you bring out in your essays and wish you great success."—The Editor.]

Who is the best singing teacher available to me? To the solution of this question every intending student should give very careful attention, as upon it will often depend the main conditions of success or failure.



H. NEVILL-SMITH.

There is no lack of candidates for the post nowadays. Teachers of singing in every center of population are as "thick as autumnal leaves that strew the brooks in Vallombrosa," and to the novice student and his parents as alluring and as alike as cherries on the ripened boughs. What tests are to be applied in discriminating among them? It should not be a matter of mere chance or personal friendship which decides. The selection calls for as much reasoned consideration as does the choice of a physician or of an expert in some technical process of industry or trade.

Strange though it may seem, it is necessary to emphasize the fact that a good teacher must know how to teach. He must of course be able to apply all the fundamental principles of singing in practice himself; but he must also possess the art of clear and easy and convincing exposition, so that his pupils may understand and assimilate all that he puts before them, proceeding logically step by step, from the easy to the more difficult, and always correlating the new material with what has already been taught and with the whole of the students' experience and knowledge. And if his lessons are to have their full effect he must be a man of temperament and character such as to inspire complete confidence and even enthusiasm towards him on the part of his students.

The students of each teacher tend to believe that their own particular master is the best teacher; this is only natural and is also right, provided the selection has been made after full consideration of factors such as those later referred to in this paper. Unless there is perfect confidence in the teacher, little of worth can be accomplished on either side. I would say to the student: "Choose your teacher with care, and ever after remain faithful to your choice." It is the loyalty of students to teachers that makes it hard for prospective pupils to gather unbiased opinions of the work accomplished in different studios.

But let us come to particulars! I would ask every student the cardinal questions: "Does your master teach you to teach yourself? Does he instill a real love of singing in his pupils? Can you describe a good system of breathing, of vowel work, the tone lines, the cavities favoring overtone and those favoring undertone? Have you knowledge of chest, middle, and head tones in your own voice? And can you apply the knowledge so excellently laid down by Madame Marchesi? Change the middle notes on F, begin head notes on F sharp, and once in the head notes, always sing *Ramissimo*?"

Satisfactory answers to these would imply the existence of a solid foundation for ultimate good singing. But we find students going to the masters who have turned out perhaps one or two "stars" rather than to the man who makes something effective out of every voice. In the former case, genius may have soared high in spite of, or unaffected by, any teaching. We know that the great public singers are by no means always the best teachers. Where there is great individuality in the voice there is a great danger of an attempt to infuse the same quality into the voices of all the students with most detrimental effects. The great violin teacher, Professor Auer, in his recent book, *How I Teach the Violin*, says: "I have always insisted on the one great principle—that my students express themselves and that they must not try to express me." If this applies to an instrument like the violin, how much truer is it of the human voice with its infinite grades of character?

Every teacher of singing worth the name should develop in every student something acceptable, provided of course there is no essential physical defect. Even a very unresponsive ear can be trained to hear correctly, and this effected, we have gone a long way towards establishing that ascendancy of brain and intelligence over the physical side of the student without which it is impossible to attain to mastery in song. All great singers urge: "Sing with your brains."

### WHAT THE GOOD MASTER IS.

To put it in a nutshell, the good master is the man who teaches pupils to teach themselves and by doing so assists Nature to fulfil her processes. It is only after years of experience in handling different types of voices that the teacher can develop this power to the highest degree.

It is very easy to take a voice, say with quite a limited range, and keep it within that range, endowing it with facility in pretty drawing-room singing. But this is not teaching in the full sense of the term. Every voice should be made capable in time to render the standard works of its peculiar type. In advancing towards this end, quality must never be sacrificed to range. To train the voice while preserving the natural tessitura or texture is one of the most vital parts of the great art of voice teaching.

One should also be influenced in choosing a teacher by his attitude towards breathing and relaxation leading to resistance, but without grip. All grip in singing is bad; but we must have resistance and the line between "grip" and "resistance" is often very finely drawn. The student should notice whether the vowels depend on the lips for their formation or whether the lips are used only to enhance the effect otherwise initiated. If the latter, the student may be assured he is on the right track. The basis of good singing is methodical breathing, pronunciation, enunciation, correct resonance with just the right degree of "resistance."

It is amazing how parents are wont to trust their chil-

dren to this or that teacher without any thought of the foregoing questions. They will often prefer the recommendation of Mrs. So-And-So over a cup of tea—who, by the way, doesn't know the first principles of good singing—to the well tested results of some eminent singing teacher. Good voices are too precious to be sacrificed or wasted in this manner because of ignorance or indolence.

A great English actress once said: "Success is a disappointment to your colleagues and a surprise to your friends." This may account in some measure for the very detrimental things one often hears said of great teachers. I am always keen to hear and know the work of a man who is much decried, to form if possible an unbiased opinion. One of the greatest singing teachers with whom I studied in Europe was mentioned to me in terms of strong disapproval before I made his acquaintance. "Whatever you do, don't go to —; he ruins all the voices he trains." This made me think. Why was he able to command such high fees and to secure so many pupils? Pure chance brought me to his studio. I decided to study with him and found him one of the most logical teachers I had met. When I returned to Paris, I went to the eminent Jacques Bouhy, my former professor there, and after I had sung to him, his first exclamation was, "How immensely your voice and singing have improved! Who has been teaching you since you were here?"

Parents must beware of the small army of those who do their best to belittle the work of teachers in the eyes of intending students and insist on facts to guide their own judgment. They should apply a really good standard as test and then give the teacher chosen full confidence. The good singing teacher is somewhat like the old "family doctor." He gets to know his students thoroughly and above all what he can reasonably demand of them. A new teacher brought in may easily make too great a demand upon the student with fatal results.

Choose the teacher whose pupils can do something and do it in public, whose style is easy and flowing, whose enunciation is such that every word is clear, and whose voices seem to have a natural timbre that is with appropriate texture. Be sure to look for this quality; no strained tones, nothing threadbare, but a genuine "flesh and blood" tone in all but the high head notes, with just distinction between the material and the spiritual or harmonic tones. Carrying power (which is not necessarily allied to loudness) must also be there. If you feel you could put your fist through each tone, meeting due resistance, you are not going far wrong. See that the songs chosen by the master for the pupils to sing are in the genre or class suited to each type of voice. The lyric voice should have lyric subjects; the dramatic, dramatic themes, and so forth. Assure yourself that the sopranos and tenors sing high and in their natural ranges. In regard to these two types of voice, see that the middle of the voice is properly produced; there should be, so to speak, a cup-shaped tone, not as one so often hears, a tone like an empty eggshell. Assure yourself that the head voice is light and spiritual in quality. Every voice should be able to trill. Lilli Lehmann says in her famous books that "singers who cannot trill are like horses without tails."

But one must not look for a high degree of finish in students. This can come only with experience. It is so easy to give students veneer, which is often mistaken for finish. Allow nothing to interfere with your search for proof of good solid tone. Beware of veneer and other camouflage devices. I know one great Continental painter who insisted on all the students' work being destroyed during the first five years of their study. He claimed correct finish can and must come only through experience.

The good master must set a solid foundation; nothing less will do no matter how fair an appearance there may be in other parts of the students' equipment. Every voice must sound as if individually trained, as if each student has had his individuality regarded as a special problem to be solved by special methods by his teacher.

And yet there is danger here of overdoing or exaggerating personality so that the style is overlaid with mannerisms and sometimes even tainted by self-conceit. Dr. Muller speaks of the striving for impersonal tone as "standardization of tone."

Good musicianship is demanded of every vocal teacher. He should be a good accompanist. I have yet to meet the first-rate teacher who is not a fair accompanist. He should insist on every song being correctly committed to memory, and train the student to sing it with an independent accompanist. He must equip the student with the particular technic of each song in hand and on no account should he cultivate undue finish in this work.

### KNOWLEDGE OF LANGUAGES

A knowledge of modern languages, especially French and Italian, is an essential part of a good teacher's qualifications. There is, nowadays, a special reason why a good deal of Italian should be taught. The pressure of modern life does not allow the student of today to undertake the long courses of study especially written for breath control and exact vowel manipulation which were in vogue years ago; the best substitute for these is systematic practice in Italian singing. Useful and easy studies are those of Vaccai and Abt.

The good teacher must have genius for listening to and dissecting tone. He should be able to diagnose or analyze correctly each tone. Some knowledge of physiology and anatomy is essential in developing this faculty.

One of the chief problems with which the teacher has to deal is the selection of exercises and the order in which the pupil shall take them, so that Nature may co-operate in the highest degree with him in eliminating faults and building the voice.

Absolute pitch is a great asset to any singing teacher; but unfortunately it is a rare possession, or, rather, gift. If a master is overworked, and the ear is fatigued, it will not be easy to diagnose tone. A teacher with an easy style of exposition, whose lessons are given in an atmosphere of repose and with a sense of reserve power, has a great advantage over one who bustles his pupils and never gives them the opportunity of applying their thoughts closely to any point that demands patient study for complete understanding.

### LEARNING BY IMITATION.

I cannot refrain from saying something on the subject of the imitation teacher versus the scientific teacher. Probably nothing has changed more during the last few years than the outlook on the methods of teaching. The purely imitation teacher, the person who teaches by singing notes and phrases, etc., which the pupil is expected to imitate without further explanation, is rapidly becoming obsolete. The student now demands, and rightly so, that the teacher he chooses shall be able to explain exactly how he or she produces each tone, the mechanism of breathing, the position of the vocal cords, attack, the placing of the vowels, the peculiarities of the Italian A (ah) and how the proper cultivation of this vowel is a necessary condition of good production of the other vowel sounds, the physiology of the body brought into action while singing, the many resonances used, and many other similar topics raised by a study of the process of good singing. It is easy to destroy the best in a voice if the master sings every tone and insists that the pupil shall faithfully copy it. Of course this is not to condemn the very excellent practice of singing a note or a phrase in order to help explain a certain quality or suggest an interpretation.

To achieve success the teacher must develop in the student the ability to hear mentally each tone before it is sung. There are sicknesses in the voice on occasion, and these must be diagnosed correctly and cured by the application of appropriate remedies. The great value of being able to write one's own exercises now becomes clear. And here again it is necessary to stress the essential quality of a reposeful manner of teaching; voices are not like hot-house plants to be forced. Slow and gradual development is the best guarantee of permanency and solidity. And the teacher who has a wise tolerance for the mistakes and shortcomings of his pupils, that tolerance and understanding of their difficulties which is born of the perfect sympathy between master and pupil and of the master's own practical past experience, is preparing the firmest ground on which to base his exposition of the art of singing so as to interest the pupil and secure his whole-hearted co-operation.

### Althouse to Sing in Pittsburgh Festival

Paul Althouse will sing leading roles in *The Messiah* and *Elijah* and will take part in the miscellaneous operatic concert program at the music festival given by Kansas State Teachers' College in Pittsburg, Kan., in April.



LEO FALL

### LEO FALL,

the Viennese operetta composer, whose *Dollar Princess* had a long run in New York several years ago, and who is now in the metropolis for the first time, to attend the premiere of his *Mme. Pompadour*.

## CLEVELAND ORCHESTRA PROGRAMS ANNOUNCED BY NIKOLAI SOKOLOFF

New Works and Well Known Soloists to Be Presented—New York Concert Scheduled for December 9

Cleveland, Ohio, October 17.—Nikolai Sokoloff, having spent the past summer in Europe studying orchestra scores between pleasure trips, is planning to give Cleveland during the coming season the benefit of his labors. Practically every one of the eighteen programs to be presented at the symphony concerts in the Ohio city this winter will contain a work never before played there by this organization. In addition there will be, of course, the usual background of the standard works—Mozart, Beethoven, Liszt, Tchaikovsky, Dvorak and the rest. Audiences in the Fifth City liked Vaughan Williams' London symphony so much last season that it is to be given again, as is Enesco's Rumanian Rhapsody, which the composer conducted so successfully at its initial presentation there last winter. Among other works repeated, because of the interest they have already evoked, may be mentioned Finlandia, by Sibelius; Debussy's Afternoon of a Faun, as popular in Cleveland as elsewhere; Richard Strauss' Till Eulenspiegel, and Loeffler's Pagan Poem. The Overture to a Drama, by Arthur Shepherd, assistant conductor of the orchestra, should also receive mention among the works which are to be repeated.

The symphonies to be heard here for the first time include Arnold Bax's symphony in E flat; Rimsky-Korakoff's Symphony Antar; d'Indy's Jour d'Ete à la Montagne; and the Borodin Symphony No. 2. Other moderns will be represented by a delightful mixture of overtures, suites, symphonic poems and descriptive pieces. The orchestra will add Loeffler's Poeme, Ravel's Daphnis et Chloe, the Rimsky-Korsakoff overture, Tsar's Bride; Debussy's Serenade and Dance, and Goldmark's Negro Overture, to the other works by these composers already in its repertory. Among the new names appearing are those of Honegger and Balakireff, the former represented by his new piece, Pacific 231, and the latter by his Islamey. Although a quartet arrangement of Eugene Goossens' scherzo, Tam O'Shanter, has already been played by the Cleveland String Quartet, it, too, will be given by the orchestra this winter for the first time.

Because of their unusual popularity, two events in the orchestra's Cleveland season have come to be annual occurrences. One is the all-Wagner and the other the all-Tchaikovsky program. This winter the orchestra will have as soloists, on the former occasion, Elsa Alsen and Clarence Whitehill. This program includes the Entrance to Valhalla, Elsa's Dream, the duet and closing scene from The Valkyrie, Hans Sachs' monologue from The Mastersingers, the prelude to Tristan, and the final scene from Dusk of the Gods. On the Tchaikovsky program, given entirely by the orchestra, appear his fifth symphony, variations from the suite, op. 5, an orchestral version of the beautiful Adante Cantabile, and Francesca de Rimini.

To aid Cleveland music lovers in preparing to listen to the orchestra programs intelligently, Roger Huntington Sessions, Cleveland composer and teacher of theory at the Cleveland Institute of Music, will continue his free lectures on the music to be played, which he started last season. They are to be given in the assembly hall of the Institute on the Wednesday afternoon preceding each Thursday night concert. The Cleveland Public Library also aids in this educational work by keeping available to orchestra fans many of the scores, and in addition books and magazine articles concerning the music to be played and its composers.

The New York concert of the Cleveland Orchestra will be given this year under the auspices of the Wolfsohn Bureau as a part of its subscription course of ten concerts

in Carnegie Hall. Other attractions in the same series will be Josef Hofmann, Reinald Werrenrath, Louise Homer, Maria Ivogun and the London String Quartet. The Cleveland organization will make its New York appearance on December 9.

E. D. B.

## DENVER CIVIC ORCHESTRA BEGINS ITS THIRD SEASON

Orchestra Now Numbers 102 Players Under the Direction of Horace Tureman—Excellent Programs Presented

Denver, Colo., October 14.—At the beginning of the third season of the Civic Orchestra of Denver a résumé of what has been accomplished in the two years since its organization is of timely interest.

Founded as a training school for orchestral players on the general plan of the Chicago Civic Orchestra, adapted to local conditions, the Denver Orchestra had, from its inception, the approval and co-operation of the Musical Protective Association and the hearty sympathy and support of local musicians, business houses and citizens.

Horace Tureman, director of the former Denver Philharmonic Orchestra, a musician of undisputed authority and skill, was engaged to organize and conduct the new orchestra. Almost daily tests were held for weeks to examine applicants for membership, a high standard of excellence being desired. Finally, eighty-five players were selected and rehearsals were begun. A number of the unusual instruments—contra bassoon, English horn, etc.—were lacking, but the conductor cleverly transposed the missing parts to other instruments, so that the ensemble was complete. In the meantime, the Civic Symphony Society started training a number of likely young people for these particular instruments. Two sectional and two full rehearsals were held each week, and when the first of the six concerts planned for the initial season was given before a capacity audience, critics and public alike were astounded at the admirable precision and smoothness of the new organization.

The soloists are invariably chosen from the local artists which has a two-fold purpose: it encourages the talented musicians of Denver who are given the opportunity of performing with orchestra, and it disarms criticism from the local impresarios by not entering into competition with their imported attractions. The concerts are held in the Municipal Auditorium, which seats over 7,000 at its full expansion and 3,300 at theater size. An admission of ten cents only was charged, as was first done in Chicago.

Each of the six concerts showed gratifying improvement in the quality of the performance, and there was an ever-increasing attendance. In fact, several hundred had finally to be turned away each time.

This decided the Civic Symphony Society to give two performances of each concert for the second season, one on Friday evening, and the other on Sunday afternoon, charging twenty-five cents for the parquet and ten cents for the two balconies, the extra charge helping make up the augmented cost of the concerts. This plan at once justified itself even though there were not always capacity audiences.

Conductor Tureman has built the orchestra up to 102 players and the instruments heretofore lacking are now in place. Regular rehearsals have been progressing since the

middle of September and the first pair of concerts is scheduled for October 31 and November 2.

Mr. Tureman's programs are always worthy of note, combining, as they do, dignity and coherence, variety and sparkle, something familiar and something new, in addition to one or more classic numbers. Ideal programs, indeed, for a Civic Orchestra to give to a vast, mixed audience. It is interesting to mention that, owing to the conductor's initiative, at least one novelty on last season's programs was given a hearing in Denver before New York had it. (Carnaval des Animaux, Saint-Saëns).

As regards Horace Tureman, he possesses the true conductor's gift of being able to impart his own enthusiasm to his orchestra. His readings are, at the same time, authoritative and scholarly and the magnetic charm with which he invests each selection compels interest. This third season of the Denver Civic Orchestra should reach a new and much higher standard of excellence.

J. T.

## Scholarships Awarded at Master Institute

The scholarship trials in music held at the Master Institute of United Arts (New York) resulted in the discovery of several unusual talents. In one family, Ralph, Norman and Arthur Hollander, students of six, seven and ten, who give indication of talent, were awarded, respectively, the Nicholas Roerich scholarship in piano, the Louis L. Horch scholarship in violin and the Maurice Lichtmann scholarship in cello. Other scholarships were awarded to Henrietta Schmierer, Rose Ramer and Rebecca Kutel, in piano. Theory scholarships were awarded by Corona Mundi to Theresa Ferrentino, Martha Kleinert and Laura Binder. Jeanette Binder received the Esther J. Lichtmann scholarship in piano, Marion Booth, a Toronto vocal student, received the J. Bertram Fox scholarship, and Irving Binder was awarded the Corona Mundi scholarship in violin.

The Walt Whitman scholarship in sculpture, given for the first time this season, went to John Ely, a young sculptor from Seattle, Wash. Other scholarships in the sculpture department were awarded to Mary Scaviglione, who received one of the Nicholas Roerich scholarships for her stone and wood carving work. A third prize for sculpture was the Rosenthal scholarship, which went to Mary Felsenheimer.

In painting, four awards were made, the Rabindranath Tagore scholarship going to Ida Chasner of New York; the Corona Mundi to Antonio Petrucci, the Macterlink to William Cavichuoli and the Rosenthal music scholarship going to Helen Schwalbe. All four are New Yorkers except Cavichuoli, who is a young Italian boy, not long in this country and found to possess remarkable gifts.

In addition to the complete scholarships, many partial scholarships were awarded to students of ability, in all departments, who received second place and honors in the trials.

## La Forge-Berumen Noonday Musicales Begin

The first Noonday Musicales of the La Forge-Berumen Studios will take place in Aeolian Hall, New York, Friday, October 31. These recitals are open to the public without charge. Grace Divine, contralto; Mary Frances Wood, pianist, and Valeriano Gil, tenor, will be the soloists on this occasion.

## Luncheon Given for May Peterson

A luncheon in honor of May Peterson was recently given by the Music Teachers' Association of Texas, in Amarillo, this being Miss Peterson's new home since her marriage to Colonel Ernest O. Thompson, the Texas lawyer. She was unanimously elected a member of the association.

## FOREIGN NEWS IN BRIEF

opened her concert here with Spohr's Gesangszone, and played it so wonderfully that one almost forgot its age and feebleness. Stefi Geyer is a splendid artist, but one of her strongest weapons is the charm of her personality.

L. C.

### MARIA NEMETH MAKES DEBUT

Vienna, September 24.—The eagerly expected debut of Maria Nemeth, the Staatsoper's new Hungarian soprano, whom advance notices had hailed as a "second Jeritza" for almost a year, took place last night. In the role of Leonora, in Il Trovatore, Mme. Nemeth displayed a glorious soprano voice of wide range but uneven training, and a moderate dramatic temperament. On the whole, a certain disappointment was unmistakable, but today's press notices are generally benevolent, if rather reserved.

P. B.

### LEONE KRUSE'S MUNICH OPERA DEBUT

Munich, October 1.—Leone Kruse, the young American soprano, made her debut last night at the Munich Opera as Santuzza in Cavalleria Rusticana. Miss Kruse has made astonishing progress since her guest appearance as Tosca last spring. Her entire vocal emission has reached a

rare grade of perfection; every note of her wonderful voice has a full, swinging power, is charged with emotional vibration and soulful warmth. The local critics praise her throughout as a highly gifted artist, as "the born legato-singer," something not very often found on German opera stages. Her acting, too, bears all the signs of emotional sincerity, is imbued with high-strung temperament and capable of startling dramatic climaxes. The audience was unanimous in its hearty applause and Miss Kruse had to respond to many curtain calls. It was a great and well-deserved success.

A. N.

### CHAUVINISM—OR PURE JEALOUSY?

Vienna, September 28.—The Vienna Symphony Orchestra has been engaged for six guest concerts at Budapest, but the Budapest Philharmonic, in a petition to the Hungarian government, has registered a protest against the visit of the Vienna players. The result was an announcement from the Budapest Ministry of Culture to the effect that the guest concerts were undesirable.

P. B.

### RUMORED DIFFERENCES BETWEEN STRAUSS AND SCHALK

Vienna, September 30.—Considerable comment has

been caused here by a sensational article in the Algemeen Handelsblad (Amsterdam) to the effect that there was a serious and irreparable rupture between Strauss and Schalk, directors of the Vienna Staatsoper, and that their withdrawal was inevitable. Franz Schalk, in a statement to Der Tag (Vienna), says that there is "no acute crisis," but that "differences of opinion" are in existence.

P. B.

### CHILDREN'S CONCERTS BECOMING POPULAR IN ENGLAND

London, October 6.—It is announced that Robert Mayer, who last season invited Walter Damrosch to conduct a children's concert in London, will continue the series this winter in Central Hall, London. The conductor is Dr. Malcolm Sargent, of the British National Opera. It is noteworthy that Dr. Adrian Boult, who conducted some of these concerts last season, will inaugurate a similar series with the Birmingham Orchestra, of which he is now the conductor, and a third series has been organized by the firm of Rushworth & Dreaper in Liverpool.

C. S.

### DR. LIEBHAMMER APPOINTED AT VIENNA ACADEMY

London, October 1.—It has been announced that Dr. Theo. Liebhhammer, the well known vocal teacher of many English and American singers, has been appointed as principal professor of sing-

ing at the Vienna State Academy for Music, where Richard Strauss occupies the chair of free composition. Dr. Liebhhammer has occupied a similar post at the Royal Academy of Music here for years, and several of his pupils have followed him to Vienna. His appointment is such that he will be able to visit London from May onwards of each year.

G. C.

### AN ARNOLD BENNETT AND GOOSSENS OPERA

London, October 4.—It has become known that the book of the opera Eugene Goossens is writing is by Arnold Bennett, the well known novelist. The title of the work is not announced but it will be in one rather long act.

C. S.

### JOHN MCCORMACK MEETS HIS LANDLORD

London, October 5.—Prior to his first London recital, which took place at the Queens Hall today (reported by cable to the MUSICAL COURIER), John McCormack and Mrs. McCormack were guests at a luncheon at Claridge's Hotel, with Lord and Lady d'Abernon, the retiring British Ambassador in Berlin, whose country house at Esher the McCormacks have occupied this summer. The party was arranged so that the distinguished tenant and landlord, who have never met, could make each other's acquaintance. Evidently John liked his stay very much, for he says he hopes to spend all of

(Continued on page 41)

### SPONTINI'S BIRTHPLACE CELEBRATES 150TH ANNIVERSARY.

Rome, September 28.—At Majolati, the native town of Gasparo Spontini, a celebration was held in honor of the 150th anniversary of the composer's birth. Edoardo Vitale, conductor of the Costanzi, was presented with an ornamented parchment recording the fact that Vitale was the first to revive La Vestale at the Scala, in Paris and at the Costanzi (last season).

D. P.

### REFICE'S MARTYRDOM OF ST. AGNES TO BE HEARD AGAIN.

Rome, September 29.—Don Licinio Refice, the priest-composer, whose Martyrdom of St. Agnes was such a success at Perugia, will repeat it with a large chorus and orchestra, on the occasion of the St. Francis Centenary, in the beautiful cathedral of Foligno, October 4 and 5. He will add a part of his Dante's Death, well received at the Augusteo two years ago. Well known local artists, including Mendicini-Pasetto, soprano; Sernicoli, tenor, and Coletti, baritone, will participate.

D. P.

### ROME TO HAVE THREE SIMULTANEOUS OPERA SEASONS.

Rome, October 1.—The Teatro Costanzi is preparing for a short autumn season, during October and November, which will include performances of Madame Butterfly, Mascagni's Isabeau, Wolff-Ferrari's Donne Curiose, Cavalleria and Pagliacci. It is assured, also, that

the Teatro Adriano and the Teatro Quirino will both have their regular operatic seasons in November. Meantime the season at the Eliseo is nearing its close, having scored one success after another. Bohème, Cavalleria, Pagliacci, Amico Fritz, Il Barbiere di Siviglia, Un Ballo in Maschera and Traviata have been given. The Augusteo has begun to prepare for its concert season, the opening date of which has not yet been fixed, but which will probably begin with a performance of Verdi's Requiem.

D. P.

### STEFI GEYER CHARMS DUTCH AUDIENCE

The Hague, October 3.—For the first time in years, Stefi Geyer, now a mature artist, has reappeared at The Hague and other Dutch cities. As in earlier years, she charms not only by her art but also by her beauty and youth. Her whole bearing has so chaste and lovely a quality that one is unconsciously reminded of Saint Cecilia. As a violinist her tone, technique and delivery are masterly. Her conception of the music is strong and personal. Her playing of Bach would never suggest the young woman, so strong and virile are the lines she draws. Especially excellent is her bowing; bow and arm seem to be grown together. She played the first sonata for violin alone of Bach, and aroused ever increasing admiration with works of Veracini, Tartini, Schubert, Francoeur, Wieniawski and Paganini. She

### Herman Devries Declines Honor

Herman Devries has received a flattering offer to lead the master class conference in voice at the 1925 convention



Diaguerre photo

HERMAN DEVRIES.

of the Nebraska Music Teachers' Association, which will be held in Lincoln, Neb., on February 9, 10 and 11. Mr. Devries' double capacity, as music critic on the Chicago

**TOURING TEXAS in December**  
America's Greatest Society Entertainers  
**MORTIMER KAPHAN**  
and **HARRIET KAPHAN**  
AN EVENING WITH DICKENS and SONG  
Met.: WALL STREET AMUSEMENT CO., 25 Beaver St., New York

**New Violin Master School**  
Honorary Presidents: EUGENE YSAIE, FRITZ KREISLER, PABLO CASALS  
Artistic Direction: LUCIEN CAPET, S. Joachim-Chaigneau, Albert Jarosy  
(Opening October, 1924)

Apply to:  
"INSTITUT MODERNE  
DE VIOLON,"  
69, RUE DE L'ASSOMPTION  
PARIS

**S. CONSTANTINO YON** Vocal Instruction and Repertoire  
Opera and Songs  
Italian, French, English  
Season 1924-25 Returned from Italy  
Studio, 853 Carnegie Hall New York  
APPOINTMENTS BY MAIL ONLY



"Voice of fine and sympathetic quality, with an innate refinement, refreshingly unforced."—Buffalo Express.

*Frederick Gunster*  
TENOR

Management: R. E. JOHNSTON, 1451 Broadway, New York

© Underwood & Underwood



New Successful Songs By  
**MANA-ZUCCA**  
"THOSE DAYS GONE BY"  
"IN LOVELAND"  
"THE CRY OF THE WOMAN"

CASSEL MUSIC COMPANY  
25 W. 42nd St., N. Y.

Winnifred Gaynor writes:  
"The Cry of the Woman" is all inspiring—what a wonderful song to sing.  
Miriam Fine writes:  
"Those Days Gone By" a most appealing ballad.  
Helen Allerton writes:  
That charming and lilting melody song "In Loveland" is always sure to make a hit.  
Bernard Sinsheimer writes:  
The "Toccata" is a lovely work well arranged, sounds well and I will heartily recommend it to all my pupils and colleagues.

Also "Toccata" for violin featured by leading violinists

Evening American and as teacher of one of the largest classes of students in singing on record in Chicago, has forced him to decline the honor.

### Leginska Debut as Conductor "Sensational Success"

A cablegram recently received by Ethel Leginska's American managers, Haensel & Jones, indicates that the popular pianist's first appearance as orchestral conductor in Munich on October 7 was a most unusual success. The message reads: "Leginska's debut as conductor sensational success. Tremendous ovation, twenty recalls. Whole audience cheered an event in Munich's musical history. Otto Bauer Konsertdirektion." Leginska was the first woman conductor Munich has ever had.

### Judson Recital Department Busy

The recital department of Concert Management Arthur Judson has a busy fortnight beginning November 6. On that date, Alexandre de Brulle, violinist, will give a recital in Aeolian Hall, with Frank Bibb at the piano. On November 7, Gilbert Ross appears in violin recital at Town Hall, with Harry Kaufman as accompanist. On November 10, Wanda Landowska plays the first of three harpsichord and piano recitals in Aeolian Hall, and on November 11 Olga Samaroff gives her first New York recital in two years at Aeolian Hall. On November 12, Harriett Eells, contralto, makes her New York debut in Aeolian Hall, assisted by Kurt Schindler. On November 13, Ida Deck gives a piano recital in Aeolian Hall in the afternoon and Nicholas Medtner gives his first New York recital in Town Hall in the evening. On November 14, Ettore Cadorin, contralto, will be heard in a song recital at Aeolian Hall, with Nicolai Schneer at the piano.

### Elsa Alsen Arrives

Elsa Alsen, Wagnerian soprano, already favorably known here, will make her initial concert appearance in this city at Aeolian Hall on Tuesday evening, November 25. This concert will give the artist an opportunity to display her versatility as a concert singer. Mme. Alsen arrived from Europe last week and will start her concert tour in this country, October 26, as soloist with the Philharmonic Society in Philadelphia. Mme. Alsen's concert tour is under the management of Annie Friedberg.



ETHEL LEGINSKA.

### PHILADELPHIA ORCHESTRA OPENS TWENTY-FIFTH SEASON

Program Includes Old and Modern Music—Leopold Stokowski Given Rousing Ovation

Philadelphia, Pa., October 12.—The Philadelphia Orchestra opened its twenty-fifth season of symphony concerts at the Academy of Music on October 10 and 11 with a program composed of numbers of the old conservative school and of the almost ultra-modern type. Leopold Stokowski, conductor, was accorded a rousing ovation upon his first appearance, and after acknowledging it several times, motioned the orchestra to rise. The audience manifested marked approval throughout the evening.

Several weeks ago it was announced in the papers that Dr. Stokowski would play only the music of the old masters, but the protests were so numerous that he changed his plan. One may safely guess that the result of his announcement was exactly what he wished. In past years, there have been protests against the very modern music which he has introduced on the programs, and by this method he is exonerated from all blame for the surprises which he so thoroughly enjoys springing on the audiences.

The program, as presented, opened with the beautiful Euryanthe overture by Weber, after which came the majestic Beethoven Fifth Symphony, in which one noticed several changes in Dr. Stokowski's previous readings of the same number. However, the forceful and majestic unrest of the first movement, the melodic beauty of the second, and the tremendous appeal of the whole, were unchanged.

The suite from L'Arlesienne by Bizet was delightful, especially the Adagietto. The Danse Provencale, which was an arrangement by Dr. Stokowski of a dance from the incidental music, was also very interesting. Following this came the Elegia Eroica by Casella, before which, on Friday afternoon, Dr. Stokowski took a vote of the audience as to their desire to hear the modern compositions or not. The modernists were in the majority. This number "in memory of a soldier killed in the war" was full of dissonances, and queer harmony. A second hearing might be more pleasurable. The closing number was the Wagner Rienzi overture.

The new stage setting was designed by Huger Elliott and executed by the students of the Pennsylvania Museum and School of Industrial Art, to whom acknowledgment was made by the Orchestra Association in a leaflet inserted in the programs. M. M. C.

### Sabanieva's Triumphant Entry Into San Francisco

Sabanieva had a real triumphant entry into San Francisco. She received the following headlines in the papers: "Greek Maiden Triumphs as Butterfly" (San Francisco Examiner), "Sabanieva in Puccini Opera Grips Audience" (San Francisco Chronicle), "Hit Scored by Sabanieva in Role of Butterfly" (Post) and "Big Success Scored by Thalia Sabanieva in Butterfly" (Bulletin).

Her triumphs were equally great in Manon. Her success was so sensational that she was immediately engaged by the Los Angeles Philharmonic Orchestra, Walter Henry Rothwell, conductor, for October 24 and 25, to appear as soloist at those two concerts. She will also give a San Francisco recital on November 2.

### Bonci Prepares for Active Season

Alessandro Bonci, returning recently to the United States after an absence of two years, is preparing for a particularly active concert, opera and teaching season. He ridiculed the idea that this would be his "farewell" tour of the United States. "We do not bid the United States farewell," he declared. "We may stray away, but we come back happier than ever."

### May Peterson to Sing at Chapel Hill

The University of North Carolina is presenting May Peterson in concert at Chapel Hill, N. C., on January 10. The soprano will fill the date in connection with other appearances in the South where she is especially popular.

### May Stone Pupil Engaged by Shuberts

Adice Bussy, mezzo soprano, has been engaged by the Shuberts for their New York production of Ah! Heideberg.

# MUZIO

**"Wins triumph in 'La Tosca' title role in San Francisco."**

—*San Francisco Bulletin.*

=====  
 "A glorious Tosca"—*San Francisco Chronicle.*

=====  
 "Brought the great house to her feet and people became her enthusiastic adorers."—Redfern Mason, *San Francisco Examiner*, October 1, 1924.

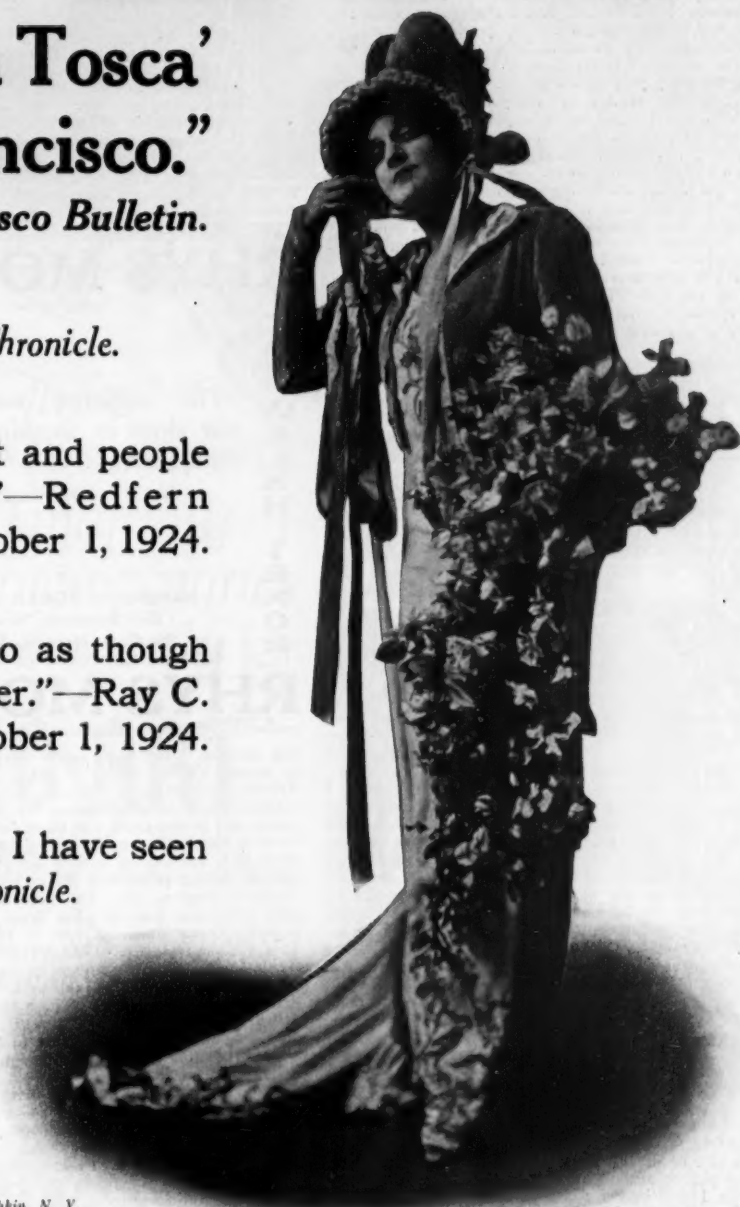
=====  
 "The role of Tosca belongs to Muzio as though it had been expressly written for her."—Ray C. Brown, *San Francisco Chronicle*, October 1, 1924.

=====  
 "Hers is the most glorious Tosca that I have seen or expect to see." —*San Francisco Chronicle.*

=====  
 "The artist's conquest of the great house was complete."—*San Francisco Examiner.*

=====  
 "The honors of the evening go to Muzio. Her Tosca was a living, breathing person."—Egbert Swenson, *San Francisco Bulletin*, October 1, 1924.

=====  
 "How beautiful Muzio's voice is when she is stirred to the depths either by joy or by grief it would be difficult to tell in words, and perhaps the admission of that fact is the best way to say how profoundly her accents moved the audience. The artist's conquest of the great house was complete. We listened to those limpid notes and were sad when they were stilled. And the art with which the voice is used is as perfect as the organ itself."—Redfern Mason, *San Francisco Examiner*, October 1, 1924.



**CONCERT MANAGEMENT: HARRISON & HARSHBARGER**

1322 Kimball Building, Chicago, Ill.

## THE UNMUSICAL JOURNEY OF A MUSICIAN

An Interview with Victor Kúzdó

When the *MUSICAL COURIER* learned of the recent arrival of Victor Kúzdó from his European trip, it was decided to send a representative to interview the well known violinist and assistant to Professor Auer, with the hope of getting some interesting musical news from abroad. This is what he had to say:

"You expect me to tell you all about the musical festivals, concerts and operas I have attended, and the musicians I have met? Well, you and your readers will probably be disappointed. I know that musicians, who spend their vacation abroad, usually haunt musical affairs and hobnob with their colleagues. I did just the opposite. I carefully avoided music and musicians. I went on a holiday trip for diversion and relaxation. Thinking, hearing and talking about music can't be a diversion for a professional musician, therefore I even left my violin at home and did not touch one during my absence of six weeks. This I really should not tell, because it sets a bad example for my pupils. But, after a very strenuous teaching season in New York and a supplementary six weeks of instruction at the Chicago Musical College in the early part of the summer, I was longing for a well earned rest. Now I will tell you my unmusical experiences and observations, which ought to be refreshing to your readers in view of the fact that most musicians are not particularly interested in the doings of the world outside of their own professional sphere.

"It was the United States liner, America, which took me to Europe early in August. The trip was uneventful, but very pleasant. The usual concert with amateurs offered two relieving features. One was the beautiful singing of the well known New York tenor, George Reinher, and the other was Mr. Levermore's talk on the League of Nations, delivered in the garb of a simple but highly entertaining story of symbolic nature. It was interesting to listen to the winner of the now celebrated Bok prize. I was driven to deep thinking when the announcement was made that on Sunday morning at eight there would be a mass; at nine a Baptist meeting, I believe; at ten, some other denomination had its services, and, finally, at eleven o'clock the Christian Scientists would have theirs. The Hebrews, who were represented in goodly number, had no religious exercises on their sabbath, and on this very Sunday it occurred to me that a political brotherhood of mankind, of which so many dreamers talk, can not be achieved until all religious sects and denominations unite under one head and one name, and worship under one roof and all at the same time.

"Another matter I meditated upon was prohibition. A great many of the passengers had their liquor and wine during meals. An inquiry brought the information forth that they carried it with them. The ship was a floating United States territory, therefore all drinks should have been confiscated. Furthermore, the owners, it seems to me, were guilty of a misdemeanor, or whatever you might call the offense, and should have been punished, possibly fined. Why was this violation ignored? Why is a poor working man who is caught with a flask on his hip pocket imprisoned and fined and the tourist or traveler excused? The explanation I will leave to somebody else. But I also want to state that I am an anti-prohibitionist.

"As I remarked before, the voyage was unexciting. I left the ship at Bremen and went directly to Berlin. There everybody was well dressed, looking happy, and all seemed amusement crazy. Cafes were always crowded and theaters sold out. A new kind of sport was getting popularized, too—the ostrich races. In South Africa it is a very old sport. Ostriches, by the way, can run faster than horses. They were ridden by Italian jockeys. I made a short stay in the German capital and hurried to Dresden, spending a delightful day at Loschwitz, a suburb of Dresden. Here I passed Professor Auer's villa, where he used to live and teach before the war.

"My next stop was Vienna. Things are not as gay there as in Berlin. Yet the city never loses its attraction to one who enjoys an atmosphere of good fellowship, which is still prevailing. As I have not been there for a quarter of a century I went sight-seeing to refresh my memory of the old landmarks. Going by Beethoven's last abode, I recalled the sad end of this, the greatest instrumental composer of all times. Shortly before his death he begged a London musical society to arrange a concert for his benefit because he was in dire need. Fancy the immortal asking for alms. Could you picture such a case with Wagner or Brahms? Then again I fell into a dejected state of mind when I stood before the dilapidated building in which Schubert lived and died young, because of undernourishment. Just think, he sold his incomparable songs for a dollar or two and was glad to receive the fee. I once more was struck by the fantastic idea of picturing Richard Strauss selling his songs for such a beggarly amount. I also took a good look in one of the parks at the life-size bronze statue of

another very successful Strauss—I mean Johann of the Blue Danube Waltz fame. He stood with violin and bow in hand as it was his wont to conduct his orchestra. After a brief stay in Vienna I left for Budapest, my native town, which I have not seen since my childhood. The ravages of the bloody communistic upheaval left their fatal imprints upon the life and spirit of the nation. I missed the gay and care-free atmosphere which always characterized the Hungarians. I did not even wish to hear any of the famous gipsy bands, although I strolled into a celebrated restaurant with two friends, where I was compelled to listen (to my dismay) to an up-to-date gipsy band grinding out jazz and fox trots a la Hongrois. They certainly lacked understanding for the interpretation of this strictly American product, and being thoroughly disgusted with their efforts, I tried to redeem the evening by taking a walk in the enchanting embankment of the Danube.

"The following morning a strong temptation presented itself in the desire of having a chat with Hubay, the famous violinist and composer. Unfortunately he was out of town and I could not linger any longer. In leaving Budapest I felt the same way as I did when I departed from Vienna. A peculiar sensation of great sadness crept over me. I had a feeling as if I just visited two old friends who were badly crippled and were slowly dying of their injuries. My next objective was Italy—a land which I have never seen in spite of my many wanderings through Europe. Going directly to Trieste, I found this Adriatic port extremely neat

## RHYS MORGAN

The  
WELSH  
TENOR

"The audience was not slow in showing its approval."

—N. Y. American.

The  
WELSH  
TENOR

Management: ROGER de BRUYN  
1540 Broadway, New York  
Dr. J. O. Howells, Associate

## RHYS MORGAN

and inviting. And now I was anxiously looking forward to seeing Venice, which is but a few hours' ride from Trieste. I must confess that it failed to exercise any fascination upon my imagination. It is undoubtedly the most unique city in the world, but those dirty and dark little alleys between the buildings, the grimy gondolas and gondoliers, those little and shabby looking ferryboats, but above all the weather-beaten palaces of the ancient Venetian aristocracy, failed to impress me. The Lido, a resort nearby, is the only redeeming feature. Far from being transported into a poetic mood either on first or last sight of the city, I decided to hurry on to Milan. There is the real hustle and bustle in this great cosmopolitan center. The exquisite architecture of the dome as well as Leonardo da Vinci's wonderful Biblical picture of the Last Supper were indeed feasts for the vision. If the Scala opera house was not closed I surely would have been tempted to attend all performances under Toscanini's direction, although I was not music hungry by any means.

"While meditating over my next choice of a town to visit, I thought of Genoa—just a few hours' ride from Milan. Paganini's birthplace should have a strong attraction for a violinist, particularly so since his favorite Guarnerius can be seen in a glass case in the Municipal Building. On second thought I changed my mind, as I saw so many good pictures of the instrument, and anyway could not take it in my hands for close examination, therefore my time would have been really wasted. I selected beautiful Lake Como for a side trip instead and was well repaid for my decision. The day I spent upon this lake was an ideal one. Riding on the little steamer and making many short stops on both sides of the water enhanced the charm. Lots of villas and hotels are scattered along the shores. Liszt, in his

youth, had a love-nest in this vicinity and spent several happy years there in the company of a French countess who bore him three children, Cosima Wagner being one of them. Florence was the next town I visited. The scenery en route was sublime. This celebrated art center lies in a valley surrounded by green hills. It has the alluring charm of peace and rest. The only disappointing feature about the town was its river. Poets and novelists write and rave about the Arno. Well, it is a narrow, shallow, yellow and dirty little stream. After examining those wonderful paintings in the various galleries, which actually intoxicated me with their beauty, I left for historic Rome. To my mind this city is more interesting than beautiful. Many ruins of ancient architectural glory alternate with modern buildings. The Quirinal (palace of the king) is a vast unattractive yellow structure, while the Vatican, the residence of His Holiness the Pope, is just as uninteresting. There is a large museum in connection with the papal seat. Old and rare books, statuary, paintings, etc., form a collection of enormous size. Here I saw the oldest painting in existence, dug up from some Greek ruins. It is over a thousand years old and the drawing as well as the coloring is marvelous in its perfection and vividness. The scene representing the preparation for a wedding ceremony is painted on stone. The treasure section of the Vatican containing articles and objects of art made of gold or silver and set with wonderful precious stones is, however, the most magnificent. It is sinful, I think, to have such gems locked up and put on exhibition, while in many parts of the world suffering humanity is crying for bread. Those precious stones worth untold millions should be sold to people who have more money than brains and be replaced by good imitations. After all, it is the color scheme that dazzles the eye and not the value or cost. In my wanderings about town one day I entered a little chapel opposite the San Giovanni Church, where, quite unexpectedly, I beheld a touching sight. There is a sacred stone stairway in the middle of the chapel with a small shrine at the top of it. The public is requested to go up on those steps on bended knees. The stairway was brought from Jerusalem several hundred years ago from the house of Pilatus. It is claimed that Christ had ascended and descended these steps many times.

"While I was standing there, a great many persons crawled up on their knees, praying. Some of them even kept kissing the steps. There were other stairways on both sides of the sacred one, upon which one could walk up to the little shrine. I have no doubt that many mental and physical ills have been cured through ascending the sacred stairs, while praying. My belief is that the two greatest treasures one can possess are perfect faith and perfect health.

"Rome, too, has a stream, the Tiber, which in appearance is a step-sister to the Arno. At all events, it is just as insignificant. One amusing feature in connection with the Vatican I almost forgot to mention—the papal or Swiss guards. Their tight fitting, striped and gaudy uniforms and caps remind one of a humpy-dumpy show. Their serious mien, with a murderous looking lance in their hands, makes the picture all the more ludicrous. Having seen all I wanted to of the 'Eternal City,' I journeyed to Naples, passing Brescia, the birth-place of the violin. As a panorama, the bay of Naples is beautiful, but the city—oh, such dirt and noise! No interesting buildings or streets. Romance is disappearing fast in our practical age. Driving on the bay under starlit sky, listening to strolling minstrels warbling their Neapolitan ditties in a squeaky voice to bad guitar accompaniment, watching and unfortunately smelling fishermen assorting the day's catch, fixing their nets and baskets close by, are experiences one does not long to live over again. Once is plenty.

"That terrible Vesuvius did not spit fire, not even sparks, during my stay. The small column of smoke emanating from its crater was no blacker, nor denser, than that of a small factory chimney. Having had my fill of spaghetti and ravioli in all styles and with all kinds of delicious sauces, including the savory Bel Paese, I embarked for New York on an Italian liner regretfully. The thought of being compelled to substitute ginger ale and near beer for Chianti and Lacrima Cristi tormented me, hence the feeling of regret.

"Two days after leaving Naples the boat stopped at Algeria (on the northern crest of Africa) long enough to give me time to go ashore and take a stroll and a delightful ride among the picturesque hills. Being a French colony it has many modern buildings, but the overwhelming number of sheiks and fatimas in their racial garbs remind you of the fact that you are in the home of the Arabs. How I envy these indolent, care-free Orientals. All they do is smoke, drink (black coffee) and gamble. Algeria is a veritable paradise for loafing. Here, poor Vieuxtemps ended his days as a paralytic.

"The sharp whistle of the steamer, late in the evening, was the signal for us to go aboard to continue our journey homeward. The trip was uneventful. We again had our concert by amateurs, which I could not escape, of course.

(Continued on page 43)

COLIN CARLO HENRY ALEXANDER  
**O'MORE-SABATINI-NEWCOMBE-BRACHOCKI**  
TENOR VIOLINIST BARITONE [PIANIST]

Management: Arthur and Helen Hadley, 124 West 85th St., New York



FRANCES PERALTA

Metropolitan Soprano

Exclusive Management  
NATIONAL CONCERTS, INC.,  
1451 Broadway, New York City

GRADOVA

"FOREMOST WOMAN PIANIST  
NOW BEFORE THE PUBLIC."—*The Nation*.

CONCERT MANAGEMENT ARTHUR JUDSON  
Fish Bldg., New York Pennsylvania Bldg., Philadelphia  
Personal Representative—Siegfried Herz, 1230 Burnham Bldg., Chicago, Ill.

STEINWAY PIANO

DUO-ART RECORDS

These  
Master Pianists and  
the great majority of  
their contemporaries  
record to-day only for  
the

**DUO-ART**  
REPRODUCING PIANO  
*"The Playing of the Greatest Pianists in your Home"*

The AEOLIAN Company  
Aeolian Hall-  
New York

RUBINSTEIN  
SAUER  
PADEREWSKI  
D'ALBERT  
PROKOFIEFF  
HESS  
MERO  
LEGINSKA  
GRADOVA  
CARRERAS  
GOODSON  
FRIEDHEIM  
BOROVSKY  
HOFMANN  
NIKISCH  
SHATTUCK

## LEIPSIK'S OPERA HOUSE ENTERING ON NEW ERA OF PROGRESS

Orchestra Pit Reconstructed and Orchestra Augmented—Director Brecher and New Coadjutor Brushing Up Repertory and Personnel—Novelty List Disappointing

Leipzig, October 4.—With the beginning of the present season, already two months old, the Leipzig Opera is emerging from a transition period of several years into a new and definitely planned era of progress. It will be the first season completely under the control of the new director, Gustav Brecher, who is himself the chief conductor, but who has secured a most efficient coadjutor in the person of Oskar Braun, the new "first Kapellmeister," formerly musical director of the opera at Halle.

Externally the Opera House presents itself in an altered garb. The orchestral pit has been reconstructed during the summer holidays, permitting an augmentation of the string body and a re-seating of the entire band. Its floor has been raised so that, as in the Vienna Opera, it is only slightly below the auditorium, and the fears that this would tend to cover up the voices have not been realized. This, it appears, is largely a question of the leader's ability, and it must be said that Gustav Brecher has had a wonderfully educational influence upon the orchestra during the few months of his incumbency.

## THE ORCHESTRAL PROBLEM

The orchestra, which is the famous Gewandhaus Orchestra, trained by Nikisch, has of course a well merited reputation as a virtuoso body. Brecher, however, has made it into an ideal accompanying instrument as well. Wonderful as it is that the Leipzig Opera can operate with one of the world's famous orchestras, though this has its obvious drawbacks for the symphony season at the Gewandhaus absorbs its time and energy so that the opera has at its disposal only three complete days a week. How long this condition can be tolerated is a question. A second orchestra, which Leipzig urgently needs, will not be a paying proposition until the municipality gives up its resistance to a plan whereby the great municipal amusement parks, the Zoo and the Palm Garden, might be utilized for regular popular symphony concerts. Such an orchestra could serve the opera and also the visiting conductors desiring to be heard in Leipzig.

## FEW NOVELTIES

This orchestral difficulty, no doubt, is largely responsible for the disappointingly small list of novelties announced for this winter, which consists of Schreker's *Irrelohe*, Braunfels' *Die Vögel* and Busoni's two one-act operas, *Turandot* and *Arlecchino*. Tschaikowsky's *Pique Dame* is the most interesting of the revivals. For the rest, Brecher's energy will be devoted to the inner reorganization of the opera, the brushing up of the repertory and tuning up of the personnel.

The outstanding addition to the list of singers is Johanna Hesse, from the Munich Opera, for heroic soprano roles. Her initial performance as Brünnhilde in *Die Walküre* was a notable one and augurs well for her future achievements. Her *Fidelio* and *Isolde* were less convincing, but the performance of *Tristan und Isolde* in which she participated has been the climax of the season thus far. It was particularly a triumph for Conductor Brecher, who seems to have a rare affinity with this particular score.

DR. ADOLF ABER.

## Anselmi Pupil Busy

Lloyd Morse, baritone, made his debut in Italy last spring after having been carefully prepared in different roles by Maestro Oscar Anselmi, at his school in Milan, Italy. Mr. Morse was engaged to sing in several different performances of opera before returning to the United States in the early summer.

Although Lloyd Morse has confined his activities to the state of New York since returning from Europe, he has been quite busy. His first appearance was in New York City last June, when he appeared under an Italian manager, singing several operatic arias with marked success, judging by the applause received. During July, he filled a New York City church position and also appeared with an operatic quartet at Norwich, N. Y., and at Utica. In both of these cities the quartet was enthusiastically received both by public and press. In September Mr. Morse was chosen from several contestants for the position of baritone soloist in the quartet of the Congregational Church of North New York. On October 11, which was a special anniversary service for the church and pastor, he sang the offertory solo.

And now an early return to Europe is planned when he will sing mostly in opera, although some concerts will be booked. Mr. Morse has been preparing two new operatic roles and his unusual success is looked forward to for the early new year.

## Samaroff to Teach and Concertize

Olga Samaroff has returned from a summer of work and outdoor life at her home in Seal Harbor, Me., and is in the best of health and spirits for the season, which promises to be a very active and interesting one for her.

As Mme. Samaroff's newly signed contract with the Juilliard Foundation will keep her busy in New York between her numerous concerts, she has now become, as she says, "a real resident of Gotham," having taken an apartment in East Seventy-fifth street. The Juilliard Foundation contract calls for fifteen weeks from October 20 to February 3, during which period she will hold master classes for the advanced pupils winning scholarships in this institute.

Mme. Samaroff's closely booked concert tour will take her as far west as New Mexico and as far south as Mississippi. The pianist also will be heard as soloist with many of the leading orchestras. Among Mme. Samaroff's varied activities of the coming season are included several

lectures to be given for the Woman's Board of the Academy of Music in Philadelphia.

Mme. Samaroff plans to sail in March for a three-months' European concert tour.

## Salzedo Reveals a New Instrument

Carlos Salzedo recently has been working on the latent possibilities of the modern Irish harp. Contrary to what one may think, that dainty instrument lends itself to the most "up to date" harmonic treatment, owing to its polytonal as well as atonal construction. The Irish harp is generally known as being used by children as a stepping stone to the large harp, or to play simple "diatonic" accompaniments to popular ballads. In the hands of an explorer like Salzedo it becomes a real modern harpsichord.



CARLOS SALZEDO, his harp, his Irish harp and his collie, Flax, of "Renard" fame.

After having done much to revitalize the literature of the large harp, Salzedo is now doing the same for the Irish harp. He recently finished a sarabande varice and a series of pieces which includes a surprising bi-tonal jig which he intends to play himself in his concerts this season.

Besides working on Irish harp literature, Salzedo is now transcribing a series of favorite melodies and popular classics which have been requested by the Composers' Music Corporation. These transcriptions will be published in the near future. Salzedo's original compositions, now in formation, include an important work scored for soprano, one harp, two clarinets, two bassoons and one bass clarinet.

The Composers' Music Corporation has just published his *Five Preludes for Harp Alone*, one of which is Salzedo's popular *Whirlwind*.

## Engagements for Fraser Gange

Fraser Gange has been invited by the Beethoven Association to present the two Bach arias which he sang so successfully at the Berkshire Festival at the opening concert of the Association on October 27. Mr. Gange will have the assistance of Harold Bauer at the piano and Paul Kochanski will play the violin music incidental to the arias. On the following day, Mr. Gange is to sing in Richmond, Va., and then he will have to travel quickly again to fill an engagement in Toronto on October 30.

## Story &amp; Clark Artist Has Many Engagements

Leonard Braun, tenor, and an exclusive artist of the Story & Clark Piano Company, will sing on October 26 at Bethlehem, Pa. This artist will leave for Europe on November 8 where he will tour until January. On his return he will fill thirty-five engagements in various cities of the United States, already booked.



RENEE THORNTON AND HER HUSBAND, RICHARD HAGEMAN,

two popular artists, enjoying a brief rest on their recent visit to Pittsfield, Mass., for the Pittsfield Musical Festival. Miss Thornton opened the Chicago musical season most auspiciously, appearing in recital there on October 7, and the beginning of the present musical season finds Mr. Hageman engrossed in his studio and other musical activities. Miss Thornton's New York recital will be held on the afternoon of October 30 at Aeolian Hall, with Mr. Hageman at the piano.

# T. S. LOVETTE

Pianist and Teacher

A Master of Modern Pianoforte Principles

What Rudolph Breithaupt, the celebrated Berlin teacher, said of Lovette:

"I had studied for years and never heard a sensible solution for piano movements until I studied with him."

# EVA WHITFORD LOVETTE

Mezzo Soprano and Vocal Instructor

Direct scientific ideas only employed

Referring to artist pupils in recital last season the MUSICAL COURIER said:

"The audience received all the artists with enthusiasm."

## Studios

New York Washington, D. C.  
915 Carnegie Hall 1731 Conn. Ave., N. W.

Resident students accepted at the Washington residence—1701 Mass. Ave., N. W.

# MISCHA ELMAN

VIRTUOSO VIOLINIST



THE DEW IS SPARKLING (Rubinstein) transcribed by MISCHA ELMAN

At his recent New York recital Mr. Elman featured with tremendous success.

NIGUN (Improvisation) from "Baal Shem" (Three Pictures of Chassidic Life) by ERNEST BLOCH.. \$45

CONTREDANSES (Beethoven-Seiss) transcribed by MISCHA ELMAN ..... .50

CAPRICE (Rode) transcribed by MISCHA ELMAN (in preparation)

THE DEW IS SPARKLING (Rubinstein) transcribed by MISCHA ELMAN ..... .35

Order from your local dealer

CARL FISCHER, Inc., COOPER SQUARE, New York

Boston: 380-382 Boylston St.,

430-432 S. Wabash Ave., Chicago



Photo by Edwin F. Townsend, N. Y.

"One of the giants among the piano virtuosos."—*Worcester Telegram*, October 11, 1924.

TRIUMPHAL OPENING OF THE 1924-25 CONCERT SEASON BY

# LEO ORNSTEIN

PIANIST

as soloist with THE NEW YORK SYMPHONY ORCHESTRA

AT THE WORCESTER FESTIVAL

Worcester, Mass., Oct. 10, 1924

"At the afternoon concert, Leo Ornstein played a MacDowell concerto with such skill and temperament that the pianist will be sure of a warm welcome when he comes here again."—*Worcester Evening Post*, October 11, 1924.

"Leo Ornstein was judicious in his selection of the 'Concerto in D minor' by MacDowell for performance. There was a time, and not long distant, when some people thought that only foreigners could compose concertos or that a man at least had to have a foreign sounding name to achieve any kind of success in art. At least one in yesterday afternoon's audience is willing to say that MacDowell's music can hold its own, even though the composer was born in New England. Most music lovers already knew, before hearing him play this concerto, that Ornstein was one of the giants among the piano virtuosos. If any were present that did not, there was no doubt in their minds after the performance. It would be difficult to find a more vigorous and energetic musician than he; he fairly bubbles over with life and spirit. It is safe to say that more than one spinal column was affected by the way he carried the whole orchestra along in the second movement, 'Presto Giocoso,' of this MacDowell work, which bristles with technical difficulties."—*Worcester Telegram*, October 11, 1924.

"Leo Ornstein was the soloist; the Ornstein who flashed before the public a few years ago as a pianist and futuristic composer and who has grown pianistically to admirable heights. The New Yorker was in a playing mood; with fingers agile and sure, abundant strength for the heavy passages of MacDowell's colorful music, and a touch that drew many singing tones from the instrument. Ornstein was a bit tense at first, but he gradually settled down; and then Worcester was treated to piano playing which lies above the reach of all who are not unusual. The artist has broadened his style in recent years. He is more resourceful than he once was, and his musicianship has become something to regard with deep respect. Perhaps the portion the audience liked the best was the second, played at a terrific pace in which the accents and rhythms were perfectly maintained. There was a spontaneous burst of applause at the close and Mr. Ornstein was recalled several times to the stage."—P. V. R. Key in *Worcester Evening Gazette*, October 11, 1924.

## NOVEMBER and DECEMBER FULLY BOOKED

### With Recitals in

Delaware, Ohio ..... Nov. 12  
Alliance, Ohio ..... Nov. 14  
Clinton, Ia. .... Nov. 16  
Jacksonville, Ill. .... Nov. 17  
Springfield, Ill. .... Nov. 18  
Bethany College, Lindsborg, Kans. .... Nov. 21  
Peoria, Ill. .... Nov. 26

Cornell College, Mt. Vernon, Ia. .... Nov. 27  
Sioux City, Ia. .... Dec. 1  
Des Moines, Ia. .... Dec. 2  
Oshkosh, Wis. .... Dec. 4  
Faribault, Minn. .... Dec. 8  
Moorhead, Minn. .... Dec. 9  
Mankato, Wis. .... Dec. 10

SOLOIST WITH MINNEAPOLIS SYMPHONY ORCHESTRA  
MINNEAPOLIS

SOLOIST WITH PHILADELPHIA SYMPHONY ORCHESTRA

In Philadelphia, February 13 and 14, 1925 and New York City, February 17, 1925

A FEW JANUARY DATES OPEN

Mr. Ornstein Is Under the Exclusive Management of  
M. H. HANSON, 437 Fifth Avenue, New York

KNABE PIANO

AMPICO RECORDINGS

## HEINRICH HEINE: THE POET AND THE MUSIC CRITIC

By Clarence Lucas

SINCE the days of ancient Greece, when all poetry was sung and recited to the music of the lyre, no poet has written lyrics of such universal appeal to composers as Heinrich Heine gave to the world. England, it is true, has her Robert Herrick, of whom Swinburne says that "as a creative and inventive singer he surpasses all his rivals in quantity of good work. We have only to remember how rare it is to find a perfect song, good to read and good to sing to appreciate the unique and unapproachable excellence of Herrick. . . . Elegy or litany, epicede or epithalamium, his work is always a song writer's; nothing more, but nothing less, than the work of the greatest song writer—as surely as Shakespeare is the greatest dramatist—ever born of English race."

These generous words of Swinburne are equally applicable to Heinrich Heine, a German poet of Hebrew extraction.



Photographed for The Musical Courier by Clarence Lucas.

### WHERE HEINE DIED.

Heine spent many hours on the balcony at the top of this apartment house, 3, Avenue Matignon, Paris, where he died in 1856.

He wrote prose works as well, but we are concerned at present only with his lyrics. Herrick unfortunately lived in an age when our musical art was but half formed. He died eleven years before Bach and Handel were born, and he wrote in a language which has never been the mother tongue of composers as great as Heine's fellow countrymen. His speech was old fashioned when Heine wrote in the nineteenth century. But when Heine published his first book of lyrics in 1821, a young composer of exactly Heine's age set six of the new lyrics to music. The young composer was Franz Schubert. After Schubert came Schumann who selected nine lyrics of Heine for his Liederkreis music, and sixteen more for his Dichterliebe songs. Schumann also turned to Heine for the words of his Belsazar ballad. Wagner set to music a French version of Heine's Two Grenadiers, and Liszt and Rubinstein made beautiful settings of Du Bist Wie Eine Blume, a lyric which has been translated into English of all degrees of merit a thousand times and set to every conceivable style of music by all the young composers of every land. Longfellow's lovely version of Heine's The Sea Hath Its Pearls has likewise inspired the local muse of many an unknown composer as well as kindled melodies in the minds of great masters.

Herrick, however, came too soon into the world. His 1,200 lyrics were new when such composers as Thomas Morley, John Dewland, Thomas Campion, Thomas Ford, Henry Lawes, John Wilson, Pelham Humfrey and Henry Purcell were composing their vigorous and square cut tunes in the archaic manner of the period. England never has had composers worthy of her poets. Certainly three hundred years ago there was no Schubert, Schumann, Brahms, or Wolf to do justice to such exquisite lyrics as Herrick's Along the Dark and Silent Night, Ask Me Why I Do Not Sing, Bid Me to Live, Charm Me Asleep, Call Me No More, Dearest of Thousands, Fair Daffodils, Gather Ye Rosebuds, Sweet, Be Not Proud.

Heine had a great admiration for the poets of England. His book on the works of Shakespeare is one of the finest panegyrics ever written by a poet. It was this book which caused me to study the prose writings of Heine, for in it he by chance made a remark about English music which led me to discover that Heine was a keen and capable critic of music.

From the year 1830 to the year of his death, in 1856, Heine lived in Paris where he died and is buried. His writings

consist mostly of articles for German newspapers for which he wrote from Paris. Shortly before he died he published a French translation of his various works. From this French translation in fourteen volumes I have selected and translated some of the more instructive and entertaining passages concerning the music and musicians of the first half of the nineteenth century.

Heine apparently disliked everything English except the great poets of England. According to him, the whole power of the English consisted in their lack of imagination and their inability to feel.

From what I hear, Tagliani had no admirers in London last year, which is really her greatest glory. If she had pleased the English I might begin to doubt the poetry of her limbs. Themselves, those sons of Albion, are the most frightful dancers, and Strauss of Vienna asserts that not one of them can keep time. Poor Strauss fell mortally ill in the county of Middlesex watching old England dance.

They have no ear for time or for music in general, and their infatuation for the piano and singing is unnatural and insupportable. There is actually nothing on earth quite as horrible as English music, unless it is English painting. These people who are so hard of hearing also lack the sentiment for color, and sometimes I have the suspicion that they cannot smell. The following words from the Bible were meant for the English: Eyes have they but they see not, ears have they but they hear little, snub noses have they and they smell nothing.

Heine spent many months in London and his English admirers have commemorated the house in which he lived, 32 Craven street, Charing Cross, with a tablet of bronze.

### A SENSE OF HUMOR.

Heine had a fine sense of humor as well as the power of a poet in expressing himself. In one of his letters to



**Ruth Lloyd Kinney**

SINGING  
**MEMORY LANE**

(Artist copy on request)

HARMS, Inc.,

62 W. 45th St., New York City

a German newspaper he says that as a musical authority he is not to be feared. Very often he is evidently only trying to be entertaining. His musical criticisms are always interesting even when his musical judgment is not of the best.

In 1844 Heine wrote:

The Royal Academy of Music, the so-called Grand Opera, as everybody knows, is in Lepelletier Street, near the middle of it and exactly opposite Paolo Broggi's restaurant. Broggi is an Italian who was formerly Rossini's cook. When the latter came to Paris last year he visited the trattoria of his old servant, and after having dined, stood a long time before the door in deep reflection, contemplating the great opera building. A tear moistened his eye, and when some one asked him why he was so sorrowfully moved, the great master replied that Paolo had certainly prepared as before his favorite dish of ravioli with Parmesan cheese, but he could not eat half of it and Paolo had charged him for it all. He added that though he formerly had the stomach of an ostrich he now could hardly stand the pittance of an amorous turtledove.

The predominating event of the musical season of 1842 in Paris was the production of Rossini's Stabat Mater. Heine found this work more agreeable to his taste than Mendelssohn's St. Paul, which was first given in Paris during the same season:

The eternal charm of Rossini lies in his indestructible suavity, which the tricks of no impresario or music merchant can spoil or even disturb. Like the ancient Arethusa spring which kept its primitive sweetness while it crossed the bitter waters of the ocean,

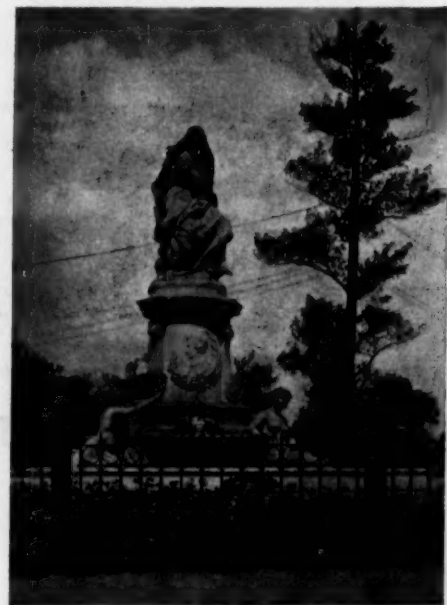
the heart of Rossini has preserved its fresh and sweet melodiousness though he has drunk to satiety the chalice of this world's abstinence.

I find a strong resemblance between Felix Mendelssohn and Rachel Felix, the tragic actress. To them both belong great severity, a very serious seriousness, a pronounced inclination to lean on the imposing marble of classical models, calculation, of the finest and most spiritual, excellent penetration, but a total lack of artless simplicity. But is not genius in art always accompanied with simplicity, naivety?

Those who know of Mendelssohn's extraordinary popularity in England and the high esteem in which he was held in Germany may be surprised to read in Heine's letter of April 15, 1842, that Mendelssohn "always makes a fiasco in Paris."

There has been no lack of piano recitals this year. Notably the Ides of March have in this respect been unlucky days. All this tapping and racket and desire to be heard appears to be only that the pianists may pass for great celebrities outside the confines of Paris. These disciples of the art know well enough how to exploit, especially in Germany, the number of newspaper notices they obtain here by lying or scheming, and in the advertisements for the provinces or abroad they announce proudly the arrival of the celebrated genius, the great Rudolph W. rival of Liszt and Thalberg, the champion of the piano, who made such a tremendous sensation in Paris, whom all the kings of criticism have lauded; hosannah!

He who by chance saw the aforesaid insect pass through Paris, and knows how little attention is paid here even to much more important persons, ought to laugh heartily at the credulity of our German public, which has faith in French newspaper advertisements seriously reproduced beyond the Rhine. But the presumption of these virtuosi is too disgusting to be long amusing, and the source of this evil is saddening in itself, for it arises in the deplorable condition of our daily press in Germany, which in its turn, is the result of still more deplorable political conditions. I am forced to go on repeating that there are only three pianists (1844) worthy of serious attention. First comes Chopin, the ravishing poet-musician, who unfortunately has been very ill again this winter and hardly seen by the public. Then comes Thalberg, the musical gentleman, who really need not play the piano at all to be received everywhere with pleasure, and who seems to regard his talent as unimportant. Finally comes our Liszt, who in spite of all his whims and biting asperities is none the less our dearest Liszt, who now excites anew the upper world of Paris. Yes, he is here, the grand agitator, our Franz Liszt, the knight errant of all the orders in the world; he is here, the intimate adviser of the Hohenzollern court, doctor of philosophy and sixteenth notes, successor to the famous rat catcher and child charmer of Hamelin, a new Faust wizard who is always followed by a spaniel transformed into a black-haired Italian. He is here, the modern Amphion who with his strident harmonies has assembled the stones for building the dome at Cologne till they are joined together, like the walls of ancient Thebes! He is here, this later-day Homer whom Germany, Hungary and France, the three greatest of countries, proclaim as child of their soil, though the singer of the Iliad was claimed only by seven little country towns. He is here, a younger Attila, the scourge of God for all Erard pianos, which shudder at the news of his approach and now tremble bleeding and writhing again under his hand, so much so that the society for the protection of animals ought to intervene on their behalf. He is here, the handsome, ugly, extravagant, dazzling, and often very impertinent son of the times, the bad boy of music, the gigantic dwarf, the Goliath of the small, Roland the furious brandishing his sword of honor, his Hungarian Durandal, the ingenious fool whose folly, more or less assumed, disturbs even our own brain and to whom we render the loyal service of bringing to everybody's notice the incredible commotion he causes here in Paris. It was not before the germane and sentimental public of Berlin that Liszt played here, and played alone, or rather, accompanied only by his genius and yet what a powerful effect, what profound emotion his mere presence



Photographed for The Musical Courier by Clarence Lucas

### HEINE MONUMENT

at the beginning of the Grand Boulevard and Concourse, New York.

caused. He was received with thunders of applause. Flowers were thrown at his feet. To see the conqueror was a sight sublime, who with perfect tranquility of soul, allowed the flowers to rain on him, and then with a gracious smile selected a red camelia and pinned it on his breast.

How strange, thought I, that these same Parisians who have seen Napoleon—the great Napoleon who had to wage battle after battle to gain attention and support—these same Parisians now cover with acclamations our Franz Liszt—and with what acclamations!—a veritable frenzy of which there is no like in the annals of folly. What is the cause of this prodigious fact—this Lisztomania? The solution of the problem belongs rather to pathology than aesthetics. A doctor, who makes a specialty of the diseases of women, smiled in a peculiar way when I asked him about the unbelievable charm Franz Liszt

# BONCI

## "THE KING OF BEL CANTO"

STUDIO NOW OPEN

Available for Concert and Opera

Management: **ROGER de BRUYN-EUGENE BOUCHER, Associate, 1540 Broadway, New York, 3787 BRYANT**

has for his public. He expatiated on galvanism, electricity, contagion in the hot and laden atmosphere of a hall full of flaming candles and a mass of perspiring and perspiring human beings, on stage epilepsies, on musical cantharides, on the phenomena of excitation, and other excitations which belong, I believe, to the mysteries of the bona dea.

#### KALKBRENNER AND THE FISHWIFE

Kalkbrenner, the pianist who offered to teach Chopin how to play the piano, did not rank very high in the estimation of Heine. It is easy to laugh at Kalkbrenner when Heine is the jester, but as Kalkbrenner lived many years longer than Chopin, amassed a fortune, and enjoyed a career of immense popularity, he might well ignore the gibes of the critic.

After an absence of more than twenty-five years, Kalkbrenner has lately revisited the theater of his first success, that is to say, London, where he has reaped the most brilliant declarations of approbation. He has returned safe and sound with his pockets full of guineas and his head emptier than ever. He returns a conqueror and tells us how Her Majesty the queen of England was enchanted to see him looking so well, and how flattered she felt by his visit to Windsor or some other castle of which I forget the name. Yes, the great Kalkbrenner has returned safe and sound to his residence in Paris, where he found all his admirers in equally good health, the magnificent pianos he makes in company with M. Pleyel, his numerous pupils which include all the artists to whom he has once spoken in his life, and his collection of pictures which he pretends that no prince could buy.

I do not know if Mr. Kalkbrenner has also rediscovered in Paris the honest fishwife who transferred to him one day the famous turbot which the head cook of Prince de Benevent, Talleyrand Perigord, ex-bishop of Autun, had already ordered for his master. The huckster for a long time refused to yield the said turbot to the celebrated pianist, who had gone unheralded to the fish market. But when the smiling Kalkbrenner drew his card and laid it out on the turbot and the poor woman saw there the name of Kalkbrenner, she at once ordered the fish to be taken to the dwelling of the illustrious artist, refusing payment ever so long, insisting that she had already been rewarded with an excess of honor.

The name of Kalkbrenner is unknown to the fishwives of today as well as to the public in general. The type which Kalkbrenner represented never dies out, however, and Heine's irony is as amusing today as it was when Kalkbrenner and Pixis were alive:

A contemporary of Mr. Kalkbrenner is Mr. Pixis, who, though of an inferior order, we mention nevertheless as a curiosity. But is Mr. Pixis really alive? He says he is, and invokes on this subject the testimony of Mr. Sina, the famous bait keeper of Boulogne, who must not be confounded with Mount Sinai. We should like to believe this honest wave buffeter, though many evil tongues affirm even that Mr. Pixis has never existed. No, the latter is a man who actually lives. I say man, though zoology would certainly give him a name with a long tail. Mr. Pixis came to Paris about the time of the invasion when the Apollo of Belydere was restored to the Romans and had to leave Paris. The acquisition of Mr. Pixis in some measure compensated the French. He played the piano and composed music in a very pretty manner and his little productions were especially valued by bird merchants who trained their canaries to sing by means of this ladybird.

The little yellow creatures only had to hear a composition of Mr. Pixis once to understand it and repeat it with the sweetest chirping till everybody was delighted and shouted applaudingly, Pixisimol! Since the disappearance of the elder branch of the Bourbons there is no more cry of Pixisimol. The new canaries require new melodies. By his external appearance Mr. Pixis is still somewhat noticeable, in that he has the largest nose in the musical world. In order to display his specialty he often goes out with a composer of sentimental romances who has no nose at all and who for this merit has recently been decorated with the cross of the Legion of Honor. It was certainly not his music which caused this man to be gratified with the distinction. They say that he is to be made director of the opera as he is the only man the maestro Giacomo Meyerbeer cannot lead by the nose.

Heine, however, was no mere mocker. His criticisms were just, as time has proved. The musicians he made fun of have all disappeared. When Meyerbeer was the king of the operatic world Heine detected the foot of clay under the image of gold. Writing about Robert le Diable and the Hugenots he said:

From time to time, it is true, in spite of all my veneration for the high genius of their author, I feel disturbing doubts arise in me concerning the immortality of these masterpieces after the death of the composer.

#### HEINE LOVED CHOPIN.

When he wrote of Chopin he was the poet Heine and no longer the sarcastic journalist and captious critic.

It would be an injustice on my part not to mention here a pianist who today with Liszt is the most esteemed. It is Chopin, who shines not only as a virtuoso by reason of his technical perfection, but who as a composer reaches to the highest summits. He is a man of the first rank. Yes, Chopin must be called a genius in the full significance of the word.

Chopin was born in Poland of French parents and he received a part of his education in Germany. The influences of these three countries give to his personality something singularly remarkable. He has taken, in fact, all which most distinguishes the three nations. Poland gave him a sense of the chivalrous and its historical sadness. France gave him his lighter graces and his charm; Germany, romantic depth. Nothing resembles the delight he gives us when he seats himself at the piano to improvise. He is then no longer Polish, French or German. He betrays his higher origin. He is descended from the land of Mozart, Raphael and Goethe. His native heath is the enchanted realm of poetry. When he sits improvising at his piano it seems to me a traveler from our dearest home-land comes to tell me of the strange things that have happened there while I was absent. Sometimes I could interrupt him with a question. And how now is the lovely water nymph who hung her silver veil so roguishly around her tresses of green? Does the old white bearded sea god still pursue her in his foolish love? Are the roses always flaming with pride? Do the trees chant evermore their soft drone in the moonlight?

Heine wrote most entertainingly about Beethoven, Vieuxtemps, de Beriot, Paganini, Ernst, Auber, Jenny Lind, Ole Bull, Stephen Heller, Dreyshock, and many other musicians great and small who appeared in Paris, or whose works were performed, in Heine's days.

His description of the music of Berlioz is occasionally reproduced in analytical programs. It is found in the volume called *Lutece* and was written in the letter dated April 25, 1844:

We begin today with Berlioz whose first concert opened the musical season and served, so to speak, as the overture. The more or less new works which were then performed received a merited tribute of applause and even the most indolent spirits were roused by the might of genius which is evident in all the grand master's creations. The beating of wings denote an extraordinary song bird, a colossal nightingale, an eagle lark, such as they say existed in the primordial world.

(Il y a la un battement d'ailes qui ne montre pas un ordinaire oiseau chanteur, c'est un rossignol colossal, une alouette de grandeur d'aigle, comme il en a existé, dit-on, dans le monde primitif.)

The music of Berlioz certainly has for me something primitive, if not antediluvian, and gives me daydreams of gigantic and extinct species of beasts, of mammoths, of fabled empires and fabulous sins, of heaped up impossibilities. Those magic accents call Babylon to mind, the hanging gardens of Semiramis, the wonders of Nineveh, the audacious buildings in the land of Mizraim.

In the book called *De Tout Un Peu* is to be found Heine's graphic pen picture of young Berlioz as he appeared when his *Fantastic Symphony* was new:

Berlioz and Liszt are easily the most noticeable phenomena of the Parisian musical world. I say the most noticeable, and not the most beautiful or the most agreeable. We are soon to have an opera from Berlioz. The subject is an episode in the life of Benvenuto Cellini. Something extraordinary is expected from a composer who has already done extraordinary things. His spirit leans to the fantastic not mingled with sentiment, but with sentimentality, and it shows in his external appearance. What a pity he clipped his immense and antediluvian mane—those bristling locks which topped his forehead like a forest on a wall of heaving rocks. Such he was when I first saw him for the first time six years since, and such he will remain forever in my memory. It was at the Conservatoire, where a

grand symphony of his was played—an odd and sombre piece. My companion in the box, a talkative young man, pointed out the composer at the extremity of the hall in a corner of the orchestra playing the drums, his instruments. ("Do you see that large English woman in the stalls?" asked my neighbor. "She's Miss Smithson. For three years Monsieur Berlioz has been dying of love for her, and to that passion we owe this savage symphony we hear today.") In fact the celebrated actress from Covent Garden was sitting in one of the stage boxes. Berlioz never took his eyes off her and every time their glances met he gave his drum a furious thump. Since then Miss Smithson has become Madame Berlioz, and since then, too, the husband has had his hair cut. When I heard his symphony again at the Conservatoire this winter he sat as usual beside his drums. The large Englishwoman was again in the stage box. Their glances met as before. But he no longer struck his drum so furiously.

#### SPONTINI AND A MUMMY.

Heine describes Spontini as he appeared in his old age, long after his once popular operas had been banished from the stage by more modern works.

Spontini's mental state begins at length to cause grave suspicions among his relatives, notably the Erard family, the rich piano manufacturers, to whom he is brother-in-law by his wife's side. A few days ago I met him in the halls of the upper floor of the Louvre, where the Egyptian antiquities are exhibited.

There Chevalier Spontini stayed almost an hour, with crossed arms and motionless as a statue, contemplating a large mummy whose pompously gilt wrappings heralded a king. It was in fact the renowned Amenophes under whose reign the children of Israel left the land of Egypt. But Spontini at last broke silence and addressed the august mummy in these terms: "Unhappy Pharaoh! Thou art the cause of my sad destiny. If thou hadst not let the children of Israel leave the land of Egypt, or if thou hadst sunk them all in the Nile, a drowning which thou hadst so well begun, I would not have been driven from Berlin by Meyerbeer and Mendelssohn, and I would forever have conducted the grand opera and the court concerts of thy royal brother His Royal Majesty of Prussia. Unhappy Pharaoh, feeble king of crocodiles, thanks to thy half measures I am now a ruined man, and Moses and Halsey and Mendelssohn and Meyerbeer have triumphed!"

Such was the unfortunate man's soliloquy, and we know not how to refuse our commiseration.

Wagner lived in Paris from September, 1839, till April, 1842, aged twenty-six to twenty-nine, and all that Heine had to say about him was that "Richard Wagner, listening to the voice of reason and his stomach, prudently abandoned the dangerous project of getting a foothold on the French stage and returned to the land of potatoes beyond the Rhine."

No important work of Wagner was played in Paris till after Heine's sufferings were ended and his remains were laid to rest in Montmartre Cemetery.

Visitors to Paris can find streets dedicated to Meyerbeer, Spontini, Rossini, Berlioz, Chopin, and Henri Heine. Ninety years ago these names referred to men then prominent in the musical world of Paris.

[Note: Those who wish to quote Heine will do well to consult the author's text, for I have often brought together widely separated passages in the sentences I translated. In the quotations referring to Berlioz I have given the original text of one sentence in order that those who wish to do so may see my absolute fidelity to the author's meaning and the verbal freedom I have allowed myself in changing French into readable English.]

#### America Has Best Teachers, says Thelma Given

"Going abroad to study" has become such a fetish in American musical life that it is interesting to know that Thelma Given believes that study in foreign countries is not necessary in order to obtain a first class musical education.

"Going abroad is a fine thing," says this young American violinist. "There are many wonderful musical organizations and musicians to be heard there; there are a great many splendid teachers—but there are none better than we have right here in America. For years most of the world's greatest musicians have made America virtually their home. Many of the greatest names in the world of music belong to naturalized American citizens. Is it natural to suppose that the greatest teachers would stay on the other side? Of course not, and they haven't. We have many of the best European teachers in our midst right now, as well as native American teachers of equal distinction. Our schools and conservatories have a standard that is unsurpassed anywhere."

"All things considered, though America still lacks to a considerable extent the musical sophistication of Europe and does not offer an artist so many opportunities for appearances (except he be very well known), for the comparatively few musical events which take place in this country the musicians are paid so well that when they have 'arrived' they can afford to devote their leisure to study and improvement."

"In saying that America lacks musical sophistication I mean that we are still too prone to judge an artist by his

name and what the foreign newspapers and his press agent say about him, rather than by the quality of his singing or playing."

#### De Gogorza to Present Novelties

Emilio de Gogorza, baritone, arrived from Europe on October 9, and prior to beginning his season in Washington, October 16, spent the intervening days in New York, where he will return again for a recital on November 16. He has a number of interesting novelties—a French Basque song, Aitaric es dut (I Have No Father), composer unknown but attributed to Mozart, Handel and other famous composers and sung by Garat, a favorite singer of Napoleon I; some new César Franck songs never heard here, and two new compositions by Geoffrey O'Hara—The Unknown Soldier, and The Captain of the Marguerite. On his fall programs he is also repeating several songs from the de Falla cycle, which was so well received last season.

#### Young Orchestra Players Sought

The Young Men's Symphony Orchestra of New York began its twenty-third season on Sunday morning, October 19, at Yorkville Casino, 210 East 86th St., where it rehearses regularly for its coming concerts. This organization was founded and endowed by Alfred L. Seligman, for the especial purpose of affording aspiring young musicians an opportunity of playing the classics and to prepare themselves for the large orchestras of America. Paul Henneberg, the conductor and musical director, is in charge. Applicants for examination and enrollment may apply to the above address on October 26 at 10 A. M.

#### NOW COMES ANOTHER SUPERIOR ARTISTIC ATTRACTION

### "The ROMAN CHOIR"

Frank W. Healy, Sole Manager of the American tour of the Sistine Chapel Choir, conductorship Monsignor Rella, patronage Archbishop Hanna, will present, commencing November 26th at New York City, the first American, Canadian and Australian tour of "THE ROMAN CHOIR."

"THE ROMAN CHOIR" is comprised of sixteen "master singers" of the Patriarchal Roman Basilicas and the Sistine Chapel of the Vatican, including male sopranos, male contraltos, tenors, baritones and basses. "THE ROMAN CHOIR" is under the artistic direction of the Rev. Antonio Grimaldi, basso at the Sistine Chapel, and under the musical direction of Cav. Angelo Negri, celebrated Roman maestro, pianist and organist.

THE REPERTOIRE includes classical sacred-music in Latin and Italian, Operatic selections and Neapolitan folk-songs, Solos, Duets, Trios, Quartets, Sextets, and specially arranged Choruses, Organ and Pianoforte accompaniments.

For American-Canadian concert dates apply quickly to FRANK W. HEALY, sole manager, 906 Kohler & Chase Bldg., San Francisco, Calif.

## IMPORTANT ANNOUNCEMENT

Special free scholarships will be awarded under the following eminent artists

### PROFESSOR LEOPOLD AUER

Violinist—Guest Teacher

### HERBERT WITHERSPOON

Voice Culture—Guest Teacher

### LEO ORNSTEIN

Pianist

### LEO SCHULZ

Cellist

For further particulars address  
Charlton L. Murphy, Managing Director

### ZECKWER-HAHN

## PHILADELPHIA MUSICAL ACADEMY

FREDERICK HAHN, President

1617 Spruce Street

Philadelphia, Pa.

## BEETHOVEN VIA KOUSSEVITZKY STIRS BOSTON AT THE SECOND SYMPHONY CONCERT

Samuel Plays Bach Program—Vinello-Johnson School Opens Season—Wendell Luce Announces Artists—Harvard Glee Club Concert—Other News

Boston, October 19.—For his second pair of concerts, last Friday afternoon and Saturday evening, October 17 and 18, in Symphony Hall, Serge Koussevitzky, new leader of the Boston Symphony Orchestra, made his local debut as an interpreter of Beethoven, conducting the familiar Fifth, in C minor. The performance was memorable, in many ways overshadowing the stirring interpretation given by Mr. Toscanini here a few years ago. Never has the transition from scherzo to finale seemed more mysterious or the opening measures of the finale so hymn-like and impressive. Although his tempo in the slow movement seemed occasionally a trifle slow, the performance of the work as a whole was characterized by a vitality and an up-swelling dramatic power which proved quite overwhelming. To be sure, the Russian leader's conception of this ever-welcome music was individual; his reading of it was never sensational or theatrical. It abounded in contrasts, with never a sacrifice of pulsing rhythm, glowing beauty, or irresistible power. The conclusion of the performance was the signal for a tremendous outburst of applause, richly merited both by the conductor and his celebrated band of virtuosi.

The program contained two novelties, a suite from De Falla's opera ballet, *Love the Sorcerer*, and *Rêves*, by Florent Schmitt, both heard here for the first time. De Falla's score includes the following episodes: Introduction and Scena; the Gitanes (Evening); Circle (Narrative of the Fisherman); Midnight (Sorceries); Ritual Dance of Fire (to dispel evil spirits); pantomime; Dance of the Game of Love; Finale (Morning Chimes).

This music fell more agreeably on our ears than the same composer's *Nights in the Gardens of Spain*, which Mr. Monteux brought out last season. It is sensuously songful, it teems with rhythmic vitality and it is colorful throughout. Mr. Koussevitzky is to be thanked for adding this charming score to the orchestral repertory, for it will surely stand rehearing. Unfortunately, the same cannot be said for Schmitt's *Dreams*, which, while expertly written, might more aptly have been named *Nightmares*. The concert opened with Handel's *Concerto Grosso in D minor* for strings, which fairly sang its way under the skillful direction of Mr. Koussevitzky, its inherent nobility and gentle melancholy beautifully disclosed.

### SAMUEL DELIGHTS IN BACH PROGRAM.

Wednesday evening, October 15, in Jordan Hall, Harold Samuel, the English pianist, made his debut before a Boston audience in a program drawn entirely from Bach. The pianist chose a prelude and fugue, alla tarantella, the



### BACK FOR THE OPERA SEASON.

Giorgio Polacco, artistic director of the Chicago Civic Opera Company, and his wife, Edith Mason Polacco, prima donna of the same company, returned on the *Majestic* from their annual summer trip abroad. (International Newsreel photo.)

brilliant audience of over 200 music-lovers being in attendance in the new auditorium of the school.

The program consisted of musical scenes from *Faust*, *Aida*, *Rigoletto* and *Cavalleria Rusticana*, all of which were well sung by Lucretia Bush, Pearl Morton, Anna Finkelstein, Lillian Smith, Florilla Shaw and Laura Tuckerman and Anthony Guarino, Vincenzo Spolzino, Mardis Brown, Oscar Granger and Arthur Langlois.

The success of the affair was attested by the enthusiasm of the audience. The singers showed the result of artistic preparation, not the least impressive feature being the quite professional savoir faire of the participants, their intelligent reaction to the mood and meaning of text as well as music.

(Continued on page 27)

## ANNA BURMEISTER Soprano

"At Town Hall yesterday afternoon this young singer made one of the loveliest pianissimo finishes to a song I have heard in a long, long time. The song was Herman's 'Waldzauber' and Miss Burmeister certainly put the soft echoes of pure woodland magic in it. Her voice is lovely and full of warmth and charm,—her Italian perfectly understandable and her German clean and distinct."—*N. Y. Morning Telegraph*.

"Anna Burmeister gave with much charm and sincerity an air from Bach's 'St. Matthew Passion,' songs by Hugo Wolf and Erich Wolff and a 'Wood Song' by Frederick Schauwecker, who assisted at the piano. She also proved her versatility in a group of French and American composers."—*N. Y. Times*.

"Anna Burmeister showed herself to be a soprano with several assets,—a voice of pleasant freshness, smoothness of tone and ample size, faring well on high notes and expressive manner. The general impression of the recital was pleasing and promising."—*N. Y. Herald-Tribune*.

"Miss Burmeister sang very well yesterday the difficult 'Bleed and Break' air from St. Matthew's Passion and such selections as Beethoven's 'With a Painted Ribbon'. Her clear, pleasing voice was well used and her interpretations of the text were sympathetic."—*N. Y. Evening Sun*.

"Anna Burmeister possesses beauty and the charm of youth and a lovely fresh soprano voice. A good-sized audience at Town Hall viewed the one with admiration and listened with evident enjoyment to a well arranged program."—*N. Y. American*.

Management of  
EVELYN HOPPER  
Aeolian Hall, New York City



White photo, Boston

MME. VINELLO-JOHNSON.

partita in G major, four preludes and fugues from the *Well-Tempered Clavier*—that in G major from book 1, those in E flat, D minor and F minor from book 2—and the English suite in A minor.

Mr. Samuel has the courage born of faith—faith in the enduring greatness of Bach, and faith in his own ability to demonstrate the mastery, the richness, the fascination which contribute to that greatness. The pianist was entirely successful, proving himself an altogether admirable disciple of the composer at whose shrine he worships. To a facile technic Mr. Samuel adds profound musicianship, the combination resulting in performances of rare clarity. Listening to him one gave no thought to technic. The hearer saw clearly revealed the beauty of Bach's classic structure and, aided by the engaging sincerity of this sterling English artist, sensed the poetry inherent in the music of the unique Johann Sebastian. Not without reason did Mr. Samuel's audience—an unusually musical one—recall him many times, necessitating additions to the program.

### CELEBRATED TEACHER FOR BOSTON CONSERVATORY?

A rumor is current to the effect that Artura Vita, the celebrated Italian vocal teacher, has been engaged by the Boston Conservatory of Music.

### N. E. CONSERVATORY NOTES.

A song recital by Alice Huston Stevens, soprano, complimentary to the New England Conservatory of Music, of whose faculty she is a member, brought a large audience to Jordan Hall Friday evening, October 17. Mrs. Stevens was accompanied by Richard Stevens, pianist.

Old Italian and French pieces, the *Amor dormiglione* of Strozzi (1625), *Tout cede de Calasse* (1640), *Abbandono* of Respighi and *Plus de depot* of Gretry (1770) made up an effective introductory suite. Groups of German, French and English songs followed, the program ending with *The Roses*, by George W. Chadwick, director of the Conservatory.

### INTEREST IN HAVENS' RECITAL.

There is keen interest in the forthcoming recital to be given by Raymond Havens, pianist, Saturday afternoon, October 25, in Jordan Hall. This interest springs not only from his excellent abilities as technician and interpreter, but also from the fact that he devoted a goodly portion of the past year to study with two celebrated teachers abroad—Alfred Cortot and Tobias Matthay. His program as announced is of uncommon interest.

### VINELLO-JOHNSON SCHOOL OPENS SEASON WITH CONCERT.

The 1924-1925 season of the Vinello-Johnson School of Voice and Opera was formally ushered in last Friday evening with an operatic concert by pupils of the school, a

"There was that in his interpretations that compelled attention and excited great enthusiasm. His dramatic inflections were cleverly conceived and executed."  
—*New York Sun*.

## LOUIS CORNELL PIANIST

BOSTON:  
New England Conservatory  
Huntington Ave.

NEW YORK:  
Chickering Hall  
27 West 57th St.

NEW YORK STUDIO: SATURDAYS

## The Apex of the Music and Art Center



Ready for  
occupancy  
early 1925

New Steinway Building, Nos. 109-11-13 West 57th Street. Now in course of construction. Studios to rent for musicians and teachers.

Renting Agents, DOUGLAS L. ELLIMAN & CO.  
15 East 49th Street, New York City

## SYRACUSE SYMPHONY ORCHESTRA OPENS SEASON UNDER SHAVITCH

**Alda Quartet Delights Audience—Letz String Quartet Begins Morning Musicales Series—Beausang Heard**

Syracuse, N. Y., October 9.—The new Syracuse Symphony Orchestra opened its series of concerts and also the Syracuse musical season with a delightful concert in Keith's Theater on October 4. The new conductor, Vladimir Shavitch, formerly director of the Rochester Philharmonic, directed exceptionally fine performances of Weber's Oberon, Liszt's Les Preludes, Grainger's Shepherd's Hey and the symphony in D minor by Franck. It was an ambitious program for the orchestra, but one which showed a great improvement over any playing it has done previously. Mr. Shavitch is not only an authoritative and magnetic conductor, but he must be a thorough drill master, for, with a few rehearsals, he whipped the orchestra into shape to give a most satisfactory performance.

The audience was quick to recognize his ability. At the close of Les Preludes, which was brought to a fine conclusion, the listeners rose to their feet and applauded for several minutes. It was an entirely spontaneous ovation for Mr. Shavitch and his orchestra. The orchestra now has a new lease of life and will, no doubt, be a tremendous force in the musical development of Syracuse.

### BEAUSANG GIVES CONCERT.

On the evening of October 6, Birger Beausang, baritone, a new member of the voice faculty at the College of Fine Arts, Syracuse University, gave an interesting recital. Mr. Beausang is the possessor of a baritone voice of good range and excellent quality. While his program might have gained in attractiveness by a different arrangement, his singing was evidently liked by the audience for he was recalled several times and finally sang three encores. He was particularly effective in a group of three Brahms numbers and two songs, sung in Swedish, by Sjögren and Palmgren.

### ALDA QUARTET ENJOYED

The next evening, the Recital Commission of the First Baptist Church offered a melange of operatic numbers sung by the Metropolitan-Opera quartet, consisting of Frances Alda, Merle Alcock, Armand Tokatyan and Lawrence Tibbett. The solos which made up the first part of the program were all beautifully sung and each artist had to give an encore.

Mme. Alda, a greatly beloved singer, was in fine fettle and sang her air with beauty of tone and appealing, emotional fervor. The audience demanded two encores and got them. Lawrence Tibbett, baritone, singing for the first time in Syracuse, displayed a delightful baritone voice of fine ringing timbre. He made many friends who will be glad to have him return. Merle Alcock, of the luscious alto voice, sang an air and an encore equally well. Her charming stage presence, true artistry in singing, and a radiant voice brought her well deserved success. Armand Tokatyan, tenor, appearing in two airs, four duos, a trio and a quartet, was the hardest worked member of them all. His voice, a tenor of true operatic type, was enjoyed by the audience and his brilliant high tones received much applause.

### LETZ STRING QUARTET HEARD TO ADVANTAGE.

The Syracuse Morning Musical opened its series of morning programs at the Temple Theater to a packed house, on October 8. The Letz String Quartet was the attraction. Three quartets, the Haydn D major, the Brahms A minor and the Ravel F major, made up the program. More beautiful playing than theirs in the Brahms and Ravel can hardly be imagined. This quartet, like the Flonzaley, is a great educational force in music. Singers and players may come and go, but a quartet such as the Letz must leave with its hearers an impression of nobility and spirituality.

H. L. B.

## Cincinnati Conservatory Notes

Helen Willis, daughter of U. S. Senator and Mrs. Frank B. Willis, of Delaware, Ohio, and Washington, D. C., who has been studying piano at the Cincinnati Conservatory of Music under Louis Saverne, member of the Conservatory artist faculty, sailed on the President Harding recently for a winter of travel and study in Europe.

Corinne Hull, formerly a pupil of Robert Perutz of the Cincinnati Conservatory artist faculty, has been placed in charge of the violin lessons at the Ft. Thomas branch of the Conservatory. This branch is in charge of LaRue Loftin, of the Conservatory junior faculty.

A welcome visitor at the Cincinnati Conservatory not long ago was Helen Hedden, Tampa, Fla., who was passing through Cincinnati on her way to Athens, Ohio, where she is teaching voice and history of music at Ohio University. While studying at the Conservatory, Miss Hedden was a member of the class conducted by Prof. Thomas James Kelly.

A delightful program of vocal, piano and violin solos was presented on September 29 by three talented young women of the Cincinnati Conservatory of Music, at Marshall, Mich. The participants on the program were Margaret Powell, soprano; Grace Woodruff, pianist, and Mary Louise Gale, violinist. The program was unusually well received and practically every number was followed by an encore.

Word has just been received by Albert Berne, artist faculty member of the Cincinnati Conservatory of Music, that Ray Milders, a former pupil of his, was chosen to sing with the quartet in the original company of the Music Box Revue, which remains in New York. Mr. Milders has a splendid baritone voice and while staying in New York will further his musical career.

Dorothy Baughman, who graduated from the public school music department of the Cincinnati Conservatory of Music, which department is headed by Mrs. Forrest G. Crowley, has just been appointed music supervisor of the public schools in Welch, W. Va.

Phyllis Rader, formerly a pupil of Leo Paalz of the piano department of the Cincinnati Conservatory, is now supervising the music in the public schools of Glenford, Ohio. Miss Rader also studied public school music with Mrs. Forrest G. Crowley while a student at the Conservatory.

It is interesting to know that Etelka Evans, violinist, who has recently been added to the faculty of the Cincinnati Conservatory, is named after the famous artist, Etelka Gerster, whose daughter, Berta Gardini Reiner, is also

a member of the Cincinnati Conservatory of Music faculty although she is in the voice department. Etelka Evans says that she feels highly honored and is inspired to do her best work by becoming a member of the Cincinnati Conservatory of Music faculty. A text book she has written on the history of music will soon be off the press, and musicians and students of music are eagerly looking forward to its appearance. Miss Evans formerly served as vice-president of the Texas State Music Teachers' Association.

## Memphis Praises Klibansky

Memphis, Tenn., October 11.—After a most successful season for his master class at the Chicago College of Music, Mr. Klibansky went to Europe for a much needed vacation, which was interrupted to hold a four weeks' master class at the Bohlmann School of Music here. This is Mr. Klibansky's third season here, and he has a large and representative class, and splendid material to work with. Former pupils and many new ones have joined the class, which is so successful that he was asked to prolong his stay, but he is awaited in New York by a number of pupils. His studios there have been opened during his absence, with Leroy Tebb, his associate teacher, in charge. Mr. Klibansky is quite a social favorite in Memphis, many affairs being given in his honor. He will be the guest of the Renaissance Circle before his departure when a musical will be given.

Mr. Klibansky is being urged to return to Memphis in the spring and hold the fourth of his master classes. D.



Photo by G. Maillard Kessler

## CHICAGO TRIBUNE Signed EDWARD MOORE CRITIC LAVISH IN PRAISE OF MISS THORNTON

Renée Thornton gave a song recital at Orchestra Hall last night.

The new season blew open with considerably more of a manner than such things are in the habit of doing. In the case of Miss Thornton the omens were UNUSUALLY AUSPICIOUS. She stepped upon the stage and was forthwith HIGHLY BENEFICIAL TO THE OPTIC NERVES; SHE SANG and the sense of hearing was SIMILARLY STIMULATED. POISED, GRACIOUS, on good terms with her music and her audience, she made at least one of her hearers her debtor to the extent of two songs of quite extraordinary beauty and charm. One was Ernest Moret's "Griserie," the other Frank Bridge's "Go Now, Happy Day."

These were high spots, though her whole program was novel and interesting, ranging from the LUSCIOUS LYRICISM which would seem to be her most NOTABLE CONTRIBUTION TO THE ART of soprano singing, to an ALMOST RAISA-LIKE SUSTAINED POWER. She was POPULAR, and she deserved to be, since she has VOICE, ART, and HEART for her job. This report would be incomplete if it failed to mention that at the piano was the finest accompanist these ears have ever heard, Miss Thornton's husband, Richard Hageman.

CHICAGO JOURNAL Signed EUGENE STINSON  
It is customary to suppose that the first few flights of song bring to the young singer trepidations ordinary mortals cannot suspect. Renée Thornton, who sang at Orchestra Hall last night, made her Chicago debut last spring. Her second local appearance, coming after a BRILLIANT START, and in face of such FLATTERING PROSPECTS as THIS SINGER may RIGHTFULLY CLAIM, might well be the occasion for apprehension if she could accomplish a second recital as successfully as her first.

If she was nervous, that may explain a certain tightness in a voice otherwise crystal clear. On the other hand she may congratulate herself on having made GENUINE FRIENDS of her large audience by singing songs of none too popular character.

It is among the GIFTS OF LADIES, no matter what their frame of mind, to give PLEASURE TO THE EYE if they will. If they have not BEAUTY they need only cultivate MANNER. Miss Thornton, having BOTH, employed as well a pictorial costume maker. The result was a combination a music reporter is fortunately not called upon to analyze but to which even he may plead susceptible.

The light but resonant voice the soprano used upon her final group has MUCH INDIVIDUALITY and MUCH BEAUTY. IT SOARS ALOFT with the PURE SATISFACTION OF A VOICE which is REALLY HIGH, and in a QUALITY one imagines GEORGE MOORE might relish describing in CASE he were making another SINGER the HEROINE of a NOVEL.

The fragile timidity, the CONSCIOUS GOOD TASTE, the EMOTIONAL ALOOFNESS and the FIRMNESS OF ARGUMENT in her singing are matters of PECULIAR INTEREST, to SAY NOTHING OF THE SHEER FRESHNESS and VIGORANCE of a VOICE which is not yet, perhaps, at the full maturity of its use.

The accompanist was the admirable Richard Hageman. CHICAGO EXAMINER Signed GLENN D. GUNN  
Richard Hageman came all the way from New York

## Dux Concluding Third Pacific Coast Tour

Claire Dux concludes her third tour of the Pacific Coast within one year on November 7 at Piedmont, Cal., and will then proceed East. En route, Miss Dux will give a recital at Des Moines, Iowa, on November 11. Her accompanist this season is Bruno Seidler-Winkler, who is well known not only as a pianist but also as a composer and arranger.

## Activities of W. Warren Shaw Artists

Harold Rawley, tenor; Catharine Diehe, soprano, and Charles Long, pupils of W. Warren Shaw, have been engaged as the soloists at the Park Avenue Methodist Church, Philadelphia. Lisa Lisona, another Shaw artist, appeared in a highly successful costume recital of Spanish songs before the Women's Club of Philadelphia on October 10.

## Medtner's American Debut October 31

Nicholas Medtner makes his American debut on October 31 as soloist with The Philadelphia Orchestra in Philadelphia, playing his own piano concerto. He will be heard again with the orchestra in Philadelphia on November 1 and in New York on November 4.

## Swain to Sing with Chaminade Society

Edwin Swain, the American baritone, has been booked to appear as soloist with the Chaminade Society in Brooklyn on January 30. Mr. Swain is under the management of Annie Friedberg.

# RENÉE THORNTON

## PRAISED UNANIMOUSLY BY ENTIRE PRESS

## AT HER SECOND CHICAGO ENGAGEMENT

## OCT. 7th, 1924

to play for his brilliant and gifted wife, Renée Thornton. She is one of the MOST INTERESTING of CONCERT SINGERS. To project the ELUSIVE and WIDELY CONTRASTED MOODS of such a DIFFICULT GROUP of French songs as those by Baton, Ravel, Moret and Koechlin offered in her first number so that the audience a SOCIALLY rather than an artistically distinguished gathering, DEMANDED an IMMEDIATE ENCORE, is SUFFICIENT PROOF of her CHARM and ART and of PERSON.

## CHICAGO AMERICAN Signed HERMAN DEVRIES

The Hageman recital was successful, counting success from the QUALITY of PERFORMANCE and its reception and APPRECIATION by the AUDIENCE.

Madame Thornton-Hageman TAPPED OUR VOCABULARY OF PRAISE upon the occasion of her debut recital at the Blackstone Theater last October. We ENTHUSIASTICALLY CONFIRM that IMPRESSION of her so PERSONAL CHARM, the EXQUISITENESS, GRACE and SIMPLICITY of her demeanor, the LIFTING, LITTLING QUALITY OF HER VOICE, the ARTISTIC SINCERITY of her VOCAL WORKMANSHIP. Her singing of a group of French songs by Moret, Koechlin, Rhene Baton and Ravel, besides an unscheduled "Hymne au Soleil" by Alexandre Georges, REVEALED all these QUALITIES, SUBJUGATING THE AUDIENCE, and causing her to reappear many times to bow and subsequently to add again to this group.

Richard Hageman gave his wife his usual authoritative yet thoroughly discreet pianistic support.

## CHICAGO DAILY NEWS Signed MAURICE ROSENFELD

Renée Thornton, New York lyric soprano, gave a song recital for the benefit of the St. Catherine club at Orchestra Hall last evening.

Miss Thornton came with her husband, Richard Hageman, from New York especially for this concert, and in her two groups of songs, accompanied by Mr. Hageman, EMPHASIZED the FINE IMPRESSION that she made here about a year ago in her former recital. Her VOICE HAS GROWN somewhat in volume, she has gained in AUTHORITY and also in the discrimination in the selection for her program.

As her first group she sang five French songs of the modern type. Rhene Baton, Maurice Ravel, Ernest Moret, Charles Koechlin and Georges were represented, and in these SHE PROJECTED the DELICATE POEY of the FRENCH SCHOOL, ITS IMAGINATION and its REFINEMENT. The songs by Baton, Ravel and Koechlin were particularly interesting, and all were TONE PICTURES in PASTEL COLORINGS. The "Hymn to the Sun" by Georges, not on the program, was a brilliant piece, given with DRAMATIC WARMTH and ENTHUSIASM.

Miss Thornton, who made a beautiful stage picture, received hearty applause.

## SECOND NEW YORK RECITAL

Afternoon, Oct. 30th

AEOLIAN HALL

# RICHARD HAGEMAN

at the piano

EXCLUSIVE MANAGEMENT

DANIEL MAYER

Aeolian Hall, New York City

## MONTREAL ENJOYS WEEK OF OPERA BY DE FEO COMPANY

**Societe Canadienne d'Operette Gives First Performance of Season—Notes**

Montreal, Canada, October 2.—The musical season here was opened September 1 with one week of the De Feo Grand Opera Company at the Orpheum Theater, under the management of J. A. Gauvin, who has lately returned from an extended trip to Europe. The operas given were Romeo and Juliette, Manon, Madame Butterfly, Faust, Carmen, La Tosca, and Lakme. Most of these were given in French and the others in Italian. The De Feo is the only company which has given most of their opera performances in French, and this was appreciated by the crowds which packed the theater at every performance. The leading artists were: Thalia Sabanieva, Nanette Guilford, Ann Yago, Alice Kurkjian, Ralf Errole, Leon Brahms, Edward Monitor, Alfredo Gandolfi, George Cehanovsky and others.

The leading role in Tosca was taken by Stella Wilson, an Australian, pupil of Dame Melba. This, her first appearance outside her own country, was a great success. A queenly looking woman with a delightfully fresh voice, she filled her part in an artistic and refined manner. Miss Wilson, as well as Mr. Gandolfi as Scarpia, deserved all praise accorded them.

### SOCIETE CANADIENNE D'OPERETTE PERFORMANCE

On the evenings of September 23 and 25 La Societe Canadienne d'Operette, with a chorus of forty and an orchestra of thirty, under the able direction of Albert Roberval, gave its first production of the present season at the Monument National. *Amour Tzigane*, a comic opera in three acts by Jean Benedict and H. Gautier Villars, music by Franz Leher, was given with great success to crowded houses on both nights. The leading roles were taken by Léonide Letourneux, Elisa Garceau, Lucile Turner, Paul Valade; Paul Trépanier, Emile Lamarre, Marcel Noël and others. Miss Letourneux and Miss Turner are both pupils of Mme. Manbourg-Roberval. They are a credit to their teacher. The next operetta to be interpreted by this company will be *Le Carillon de St. Arlan*, in three acts, by Gaston Meynard, on November 4 and 6. Honore Vaillancourt is the manager.

### NOTES

A Montrealer, Jeanne Cary, soprano, who has been studying in Paris for the past three years, was visiting her family here this summer. She gave a recital at the Orpheum Theater, before her departure to continue her studies and to fill engagements abroad, on the afternoon of September 28, under the patronage of Charles Duquette, mayor of Montreal, and of John Van Rickstal, the Belgian Consul. Miss Cary was the recipient of many flowers. Marthe Michiels proved a fine accompanist.

Tonei Urbankova, Czech-Slovakian soprano, sang at the Church of the Messiah on September 28. Miss Urbankova was on a visit to Montreal after a trip through the United States and Canada. She has now left for Paris.

The band of the Royal Highlanders of Canada presented a fine program at its last concert at Lafontaine Park. H. G. Jones conducted.

At Christ Church Cathedral lately A. E. Whitehead gave a series of three organ recitals for children, lasting about forty-five minutes. The programs were chosen to please the tastes of the young ones. G. A. Stanton, supervisor of music of the Montreal schools, made brief remarks on each number played. These recitals were always well attended.

Among the attractions promised by J. A. Gauvin, our busy impresario, are Pavlova, for four representations; a Wagnerian Festival, by the company organized by M. Blumenthal of New York; Hipolito Lazaro, and later in the season there will be the Philadelphia Orchestra under the direction of Leopold Stokowski. For the Sunday concerts at the Orpheum among others will be Anna Case, Alma Gluck, Isa Kremer, E. Robert Schmitz, Magdeleine Brard, Clara Kaskil, Bronislaw Huberman, Efrem Zimbalist, Raoul Vidas, Jean Gerardy, Grandjany and others.

A Canadian one-act comic opera, *Gisele*, by the late Lavelle-Smith, is being prepared by the pupils of Céline Marier and will be given later at the Monument National. The production is under the able direction of Mme. Manbourg-Roberval.

Helene Germain, pianist, former pupil of George M. Brewer, has lately returned to Montreal. In 1920 she was awarded the Montreal Strathcona Scholarship at the Royal College of Music, London. She has taken the degrees of Associate of the Royal Academy of Music. Miss Germain has also received a diploma from Blanche Selva of Paris.

Dr. Charles Harris, who organized and conducted the Imperial Choir and Orchestra and gave a series of concerts at Wembley this summer, has returned to Canada.

The Montreal Elgar Choir held its first rehearsals of the season in the Synod Hall on the evening of September 9.

B. E. Chadwick, the conductor, has arranged the repertory for this season. Among the a capella works to be given is *An Apostrophe to the Heavenly Host* by Healey Willen.

The Metropolitan Choral Society of Montreal, composed of sixty voices, held its first rehearsal of the sixth season on September 17. Mr. Vanderpoll is the leader.

The Edmonton Newspaper Boys' Band, which passed through Montreal lately on its way back from England, had a great success at the Wembley Exhibition, which reflects credit on their bandmaster, one of the late C. E. F. bandmasters, Lieut. Bullock of the Fifty-First Battalion.

The National Civic Opera Company, which has been formed here under the management of Eugene Martinet, will later in the season give six weeks of grand opera at the Orpheum Theater, as well as in other cities of Canada and in the United States.

Dr. A. E. Whitehead, organist of Christ Church Cathedral, returned to Canada lately. While in England he won the fellowship of the Royal College of Organists.


Norman Herschorn, pupil of Prof. Albert Chamberland and second violin of the Chamberland Quartet, has been awarded a European traveling scholarship for one year by the Quebec Academy of Music. He is sailing soon, going to Brussels.

Max Panteleieff, after his successful appearances in opera in the United States, has returned to Montreal, where he has resumed his teaching at his studio.

Joseph C. Smith and his Mount Royal Hotel Orchestra returned pleased with their trip to New York.

The staff is back at work at the Montreal College of Music for the season. Mrs. R. MacMillen is the president.

Prof. Eugene Kuester of New York, pupil of Jean Criticos, Paris, has opened a vocal studio at the Royal Bank Building on Stanley street in collaboration with Edith



*"Miss Peterson, who immediately captivated her audience with a pleasing personality and ease of manner, gave a recital which was without doubt the most enjoyed of any of the numbers provided by the Musical Events Club during the present season."*

The *Bibee (Ariz.) Daily* said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

**Management: HAENSEL & JONES**  
**Aeolian Hall, New York**  
Mason & Hamlin Piano Used Aeolian-Vocalion Records

Haines-Kuester, coaching for opera, oratorio and concert accompanying.

Rodolph Plamondon, the Canadian tenor who has made Paris his home for the past year, is at present visiting his family in Montreal. He is touring the Province of Quebec, giving concerts in the principal cities and towns. Before his departure for Paris he is to give a concert in Montreal, his native town.

M. J. M.

### Stokowski at Curtis Institute

Leopold Stokowski recently returned from a summer abroad, and in outlining his plans for the winter he naturally turned first to his two great interests, the Philadelphia Orchestra and the Curtis Institute of Music in Philadelphia.

"The part that interests me," said Mr. Stokowski, "is that the Institute has been divided into four natural departments, piano, violin, singing and orchestra. It is also interesting to note that such persons are instructing as Josef Hofmann in piano, Carl Flesch in violin, and Mme. Sembrich and Mme. Cahier in singing.

"I am making many plans for the orchestral department," he continued. "All the 'firsts' from the Philadelphia Orchestra will teach there. Every instrument played in the orchestra will be taught. I am going to build up a junior and senior orchestra from which, if they are good enough, students will go into the Philadelphia Orchestra. I probably will rehearse the orchestra twice a week. In this work I have a valuable associate in Michael Press, the noted Russian violinist and composer."

## TOLEDO'S SEASON OPENED BY RIVOLI-CITY CONCERT SERIES

**Grace Denton Presents Alda Quartet, Other Artists Announced—Sainton Heard in Lecture-Recital—**

**—Jr. and Sr. Morning Musicales Begin**

**Meetings—Notes**

Toledo, Ohio, October 14.—The musical season was opened auspiciously on the evening of October 8 at the Rivoli Theater by the Alda Metropolitan Quartet, which numbers in its personnel Frances Alda, soprano; Merle Alcock, contralto; Charles Hackett, tenor, and Lawrence Tibbett, baritone, the event being the first in the Rivoli-City Concert Series, under the management of Grace E. Denton. A large and appreciative audience greeted the singers and the generous applause brought forth several encores. Florence Barbour was the efficient accompanist. Other concerts to follow are the New York Symphony, October 22; the San Carlo Opera Company in Martha, November 5; Reinald Werrenrath, and Renee Chemet, December 12; Louise Homer and Mischa Levitzki, January 16, and the Denishawn Dancers, March 27. The entire Rivoli Theater is sold out by subscription for the series, which sets a new record for Toledo, and probably for other cities of this size as the seating capacity of the theater is 3,000.

### LECTURE RECITAL BY JOSEPH SAINTON

Joseph Sainton opened an interesting series of operatic lecture-recitals in the J. W. Green Auditorium the afternoon of October 9. Mr. Sainton was assisted by a quartet of vocalists singing the principal arias and duets of the opera, Carmen, in costume, with the lecturer at the piano. The singers were Norma Schelling Emmert as Carmen, Jeanne Mahey Smith as Michaela; Wellington Butler as Don Jose and Harry Turvey as Escamillo.

### MONDAY MUSICAL GIVES FIRST PROGRAM OF SEASON.

The Monday Musicale gave the first program of the season on October 13 at Greene's Auditorium. A program of the music of the sixteenth and seventeenth centuries was presented under the direction of Mrs. Frederick M. Fuller. The following members participated: Mrs. Matthew Nemeyer and Mrs. Louis Bruyere, sopranos; Mrs. Reginald Morris, Mrs. Herbert Sloan, Mrs. Arthur Tracey, contraltos; Florence Fisher, violinist; Adelina Reeves Huston, pianist, and Mrs. John Gillett, accompanist. Preceding the program, Leonore Sherwood, well known Toledo contralto who has resided in Washington many seasons, gave a talk on Music in Washington. New officers of the organization are Mrs. Alexander Houston, president; Mrs. Arthur Tracey, vice-president; Lucille Dodge-More, corresponding secretary; Georgianna Potts, recording secretary, and Mrs. Walter Rideout, treasurer. Adelina Reeves Huston is director of music.

### JUNIOR MONDAY MUSICAL FIRST MEETING.

The Junior Monday Musicale held its first meeting of the season on October 6 in the home of Mrs. Frank I. Green. A program of Scandinavian, Bohemian and Finnish music was given by Evelyn Hay, Elsie Krief, Lucille McCune and Jane Siegfried, pianists, and Elaine Beeson-Long, soprano. The officers of the organization are Helen Clift, president; Ruth Ingersoll, vice-president; Kathryn Meyers, recording secretary; Lucretia Miller, corresponding secretary, and Lorna Blackmore, treasurer.

### NOTES.

J. Charles Kunz, pianist, has recently returned from a summer's study in London, England.

Ethel Kimball-Arndt and Zula Burkholder, both talented piano pupils of Mary Willing Megley, have gone to Boston, Mass., to study with Louis Cornell, head of the piano department of the New England Conservatory of Music.

F. I. G.

### Mme. Lowe in New Studios

Caroline Lowe, New York vocal teacher, has opened her new studios de luxe in the new Chickering Hall building on 57th street. She is also retaining her residence studio at 50 West 67th street. Mme. Lowe spent an enjoyable and profitable summer in Europe. She traveled part of the time and spent part of the time studying with noted teachers, specializing in the interpretation and diction of French songs. Mme. Lowe anticipates a particularly busy season, her enrollment of students, new and old, being already very large. She is continuing many of the ideas from last year which proved so successful, and has some interesting new things to work out. A number of her pupils are filling important engagements, in recital, church, musical comedy and so on.

### Pochon Returns from Europe

Alfred Pochon, second violinist of the Flonzaley Quartet, returned on the S. S. Lancastria on October 14. This is the eighteenth consecutive season of the Quartet in this country.

Teacher of ALLAN McQUHAE, DOROTHY JARDON, MARJORIE MOODY, MARTA MELIS, BEATRICE EATON, and other distinguished singers.

50 Central Park West

New York City

Phone: Columbus 0998

# FELIX HUGHES

VOCAL INSTRUCTOR

# ROBERT NAYLOR

American Tenor

Management: ANTONIA SAWYER, Inc.  
 Aeolian Hall, New York City

# CLARA HASKIL

PIANIST

Aeolian Hall Debut Nov. 3.  
 In America entire season

Management BERNARD LABERGE  
 70 St. James St. Montreal

New York Address  
 Care L. D. Bogue 130 West 42nd St.

"A great artist."—Gustave Doret in *Le Monde Musical*.

# CODE of ETHICS and PRACTICE

Made and adopted by the American Academy of Teachers of Singing for their individual guidance.

## Preamble

We, members of The American Academy of Teachers of Singing, citizens of the United States, dedicate this code of ethics to the advancement of vocal art.

We pledge ourselves in our professional activities to the vital principle underlying all enduring accomplishment: in defending our own rights never to be unmindful of the rights of others.

## Code

ARTICLE 1: Members of the Academy, in accordance with Article 2 of the Constitution, agree to further: (1) the establishment of a code which will improve the ethical principles and practice of the profession; (2) the spreading of knowledge and culture, and (3) the promotion of coöperation and good fellowship.

ARTICLE 2: Members of the Academy assume the obligation to promote the teaching of singing, not primarily as a commercial project, but as a means of culture; to maintain and increase the prestige of the art of singing; and to conform to the standards of correct professional conduct as instructors, advisers, and gentlemen.

ARTICLE 3: The teacher of singing should possess both character and education.

ARTICLE 4: Any unprofessional, dishonest, or corrupt conduct on the part of teacher or pupil should be reported to the Academy.

ARTICLE 5: Any pupil who has deliberately failed to pay his just indebtedness shall be reported to the Academy, and shall not be accepted as a pupil by any other member until his debt is paid.

ARTICLE 6: Any specific promise by the teacher that leads the student to false hopes of a career is a breach of ethics and integrity.

ARTICLE 7: A minimum of one year of continuous instruction shall warrant the teacher in claiming the student as a pupil. But fairness must be practiced in the proper recognition of helpful services rendered by former teachers, and derogatory statements avoided. Furthermore, dignity and a scrupulous adherence to facts in advertising shall always be observed.

ARTICLE 8: Teachers should treat their pupils with consideration and patience, inculcating in them respect for their art.

ARTICLE 9: In voice trials the duty of the teacher is to diagnose the case impartially. Therefore it is suggested that at the outset the student be requested not to disclose the name of any former teacher. In all instances an honest opinion should be given the student.

ARTICLE 10: Punctuality is incumbent upon teacher and pupil. Pupils should be held responsible for the time originally reserved, except in rare emergency.

## Members

WALTER L. BOGERT  
WILLIAM S. BRADY  
DUDLEY BUCK  
HAROLD L. BUTLER  
CHARLES W. CLARK  
D. A. CLIPPINGER  
NICHOLAS DOUTY  
GEORGE FERGUSON  
YEATMAN GRIFFITH

KARLETON HACKETT  
VICTOR HARRIS  
FREDERICK H. HAYWOOD  
WILFRIED KLAMROTH  
SERGEI KLIBANSKY  
GARDNER LAMSON  
CLIFFORD LOTT  
ISIDORE LUCKSTONE  
FRANCIS ROGERS

OSCAR SAENGER  
OSCAR SEAGLE  
WILLIAM WARREN SHAW  
GEORGE E. SHEA  
PERCY RECTOR STEPHENS  
STEPHEN TOWNSEND  
CHARLES A. WHITE  
MYRON W. WHITNEY  
HERBERT WITHERSPOON

*The Academy will be pleased to send a copy of the code to any member of the teaching profession who may be interested. Copies may be had on application to the Secretary, Walter L. Bogert, 25 Claremont Avenue, New York City.*

## CHARLES HACKETT BACK FROM AUSTRALIAN TOUR DELIGHTED OVER HIS MANY AND VARIED EXPERIENCES

Charles Hackett, American tenor of truly international fame, got back from his Australian trip a few weeks ago. "It was lucky," he said, "that the Pacific Ocean is a wide one, for it gave me an opportunity to take a good rest on the way back."

When Mr. Hackett finished his tour of the Antipodes and New Zealand on September 1, he was tired, and no wonder, for he had sung fifty concerts in the time from April 26 to September 1, thirty-three of them in Australia and seventeen in New Zealand.

Sydney, N. S. W., where he began his tour, heard him twelve times in twenty-one days, an Australian record, and doubtless a record anywhere else, especially as the house was sold out on every occasion. Next came Melbourne, where he followed on the heels of an opera season which had taken in £120,000 in receipts in twelve weeks, no less than £10,000 a week. Mr. Hackett's Australian manager, E. J. Gravestock, thought that Melbourne, with its music-money spent on opera, might possibly turn out for three concerts, but it took nine before the Melbournites were satisfied. Adelaide heard him six times, Perth six.

After that he took a steamer to New Zealand and sang five times in Wellington, five times in Christchurch, three times in Dunedin and four times in Auckland. Then he escaped, though the manager at Auckland begged him to wait over a steamer for another concert or two, and was full of reproaches when he didn't.

### EVERY OTHER DAY

"I never worked so hard in my life," said Mr. Hackett. "There were just about 125 days from the time I landed in Australia until I sailed for home again, and as I sang fifty concerts, you can see that meant practically every other day, taking out the time for traveling from one city to another, and from Australia to New Zealand. I was able to stand the physical strain of that all right, although, of course, it tired me, but it was especially hard in Sydney, where I had prepared only four or five programs, not expecting to sing oftener than that in any city. I had to work like a slave between the later concerts, arranging new programs, which meant learning new songs and picking favorites out of earlier programs to put into later ones; and never less than four operatic arias on a program—two scheduled, as a rule, and two demanded for encores. But it was a great experience. The people were only too kind to me and Mrs. Hackett. Working as hard as I did, I could accept very few of the invitations which were showered on us. I hope to go again some time, when I shall not be so pressed for time, for both Australia and New Zealand impressed me greatly. I like the countries and the people."

"Think of a country where chrysanthemums are a shilling a dozen in season. I wanted some one day, and when the salesman had put a large bunch together, I asked the price."

"Three shillings," said he.

"Three shillings!" I exclaimed, thinking that he meant the price for each flower.

"Yes," said he, "for the lot."

"And there were thirty-six of them."

Before Mr. Hackett went to Australia there were three big concerts in London, which confirmed his first successes there, and then five appearances in opera at Monte Carlo. After this, Mr. and Mrs. Hackett took ship from Marseilles, and went east through the Panama Canal on a P. and O. liner.

"What about interesting experiences on your tour?"

## ANNE WOLCOTT

Coaching for Opera Oratorio Concert-repertoire  
Lessons in the Art of Accompanying  
Presentation of Father Finn's Methods of Choir-  
Training

### BOSTON GLOBE—

Miss Anne Wolcott, who acted as accompanist throughout, opened the second part of the program with her brilliant playing of Liszt's "Liebestraum."

### NEW BEDFORD (MASS.) TIMES—

The accompaniments for Mr. Dufault were played by Anne Wolcott who is a past master of that very difficult art.

### RICHMOND (VA.) NEWS LEADER—

Anne Wolcott, at the piano, played unusually fine accompaniments.

Studio: 314 West 75th St., New York City  
Telephone: Trufalgar 9107

"Well, as I told you, in Australia and New Zealand I was so busy there wasn't much chance for anything except work. But on the way out, when we stopped at Port Said, we found a little fakir, who did some marvelous tricks. I had read about the magic of the East, of course, but still it was tremendously impressive actually to see it. The magician was only ten years old, the son, as I learned afterwards, of one of the most famous of them all. He did astonishing things. For instance, he started in by taking five plain tin



### CHARLES HACKETT'S AROUND THE WORLD TOUR.

Charles Hackett, American tenor, returned to New York a short time ago from a trip which began in that city very early last spring and included appearances in London, at Monte Carlo and all through Australia and New Zealand, where he won an unexampled success. (1) Mr. Hackett in a mountain pass in New Zealand. (2) Mr. Hackett and his party, arriving at Auckland. In front (left to right), Mr. Hackett, his accompanist, Raybould, seated; and Harry Cyphers, his personal representative. Over Raybould's head, Mrs. Hackett; above, on the steps (left to right), Bratza, violinist, his associate artist; E. J. Gravestock, his Australian manager, and Mrs. Cyphers. (3) Mr. Hackett (left) and Mr. Gravestock. (Photo at lower right) At Port Said, with Bratza and the little fakir, whose tricks of magic are described in the accompanying article.

cups out of his bag and standing them upside down on the sand. Then he showed us a lemon in his hand, made it disappear, turned the cups over, and there was a lemon under each one. That was just a start.

"For some reason he called Harry Cyphers, my personal representative, 'Lloyd George.' The youngster brought a large chicken from under his coat, made it disappear, and then told 'Lloyd George' to look in his coat pocket. To Cyphers' utter surprise he discovered a live chicken there, though the youngster had not been within five feet of any of us at any time, as far as we could make out. Of course, he did the famous mango tree trick. But what impressed me most was a trick with English shillings. First, he made us stand with our fists held out in front of us and tightly balled up—there were five of us. Then he showed a shilling in his own hand, clapped it against his forehead, and made it disappear. Next, he told us to open our hands, and in each one of the ten hands there was an English shilling. That is the sort of thing that nobody can understand."

### HOME OF THE PEARL FISHERS

"When we stopped at Colombo, we took an automobile and drove eighteen miles up into the mountains to Khandi, where the scene of Bizet's opera, The Pearl Fishers, is laid, and which I am to sing in Chicago this winter. I wanted to see what the place was like. Unfortunately, the road was so crowded and bad and it took us so long to get up, that we only had an hour or two there, as we had to get back to Colombo to catch the steamer again. I shall never forget that ride from Khandi, down through the narrow mountain road, as it grew darker and darker, with ox-wagons to dodge, the peculiar reek of the villages as we went through them, and the millions and billions of fireflies."

Since his arrival home Mr. Hackett has been staying in New York, except for a few trips to fill concert dates, but

he will leave shortly for rehearsals with the Chicago Civic Opera Company, with which he is to sing the whole season.  
H. O. O.

## CLEVELAND ORCHESTRA OFFERS AUSPICIOUS OPENING PROGRAM

Cleveland, Ohio, October 17.—If the remaining concerts given by the Cleveland Orchestra this winter come up to the level of artistry reached at the opening program on October 16, this city will have cause to increase the pride with which it already regards the organization. Both Conductor Nikolai Sokoloff and his men seem to have hurdled the obstacles

of vacations and reconstructed personnel in fine style and are already running in midseason form. To be sure, there was not much reconstructing to be done, for there are very few new faces this year, and most of these are in the background, Leland S. Barton, first trumpeter, being the only new lead. Mr. Sokoloff himself was never in better form.

The size of the audience, which completely filled Masonic Auditorium, must have delighted the hearts of the director, the manager, Adella Prentiss Hughes, and the others to whom the success of the orchestra means so much. It was an enthusiastic crowd in addition to being large and, since the orchestra's first night corresponds in Cleveland to the opera's opening in New York and other places similarly favored, it was a colorful one as well.

As to the program, it offered something for everybody. For the intellectually-minded music lover there was the first symphony of Brahms (in C minor) with its majestic rhythms and carefully worked out themes. The andante in particular was exquisitely done, while the rousing climax at the end of the fourth movement was rendered with a spirit which brought storms of applause from the house, in the acknowledgment of which the conductor was joined by the whole orchestra. For the lover of ultra-modern music, Eugene Goossens's scherzo, Tam o' Shanter, was included, given for the first time in Cleveland. The remainder of the program was made up of old favorites which everyone could enjoy. The poetic and engaging qualities of Debussy's prelude, The Afternoon of a Faun, never seemed more lovely on account of the delicacy of touch and the sympathy with which it was executed. The ethereal beauty of tone in the strings and woodwinds was matched by Mr. Sokoloff's skill in weaving the various periods and nuances together into a charming whole. Liszt's symphonic poem, No. 3, Les Preludes, brought the evening to a successful close. Here, too, the fine teamwork of the orchestra, displayed by the even balance and the skillful tossing about of the themes, was prominent. The prolonged response from the audience was emphatic testimony of the enjoyment received from its rendition.

### CHILDREN'S CONCERT.

On the next afternoon, October 17, the orchestra opened another series—this time before the children from the public, parochial and private schools of the city. There is always a spirit of enthusiasm and excitement on such occasions which makes them interesting for adults as well as for the youngsters, and the orchestra, as usual, responded to it by giving Assistant Conductor Shepherd, who wielded the baton, of their best. Mr. Shepherd followed his custom of offering explanatory remarks before each number, sometimes illustrating at the piano and having the children sing the theme they were to listen for. The program contained Nicolai's overture to The Merry Wives of Windsor; the andante from Haydn's Surprise Symphony; Weiner Blut, by Johann Strauss; In the Hall of the Mountain King, by Grieg; and the march from the Suite Algerienne, by Saint-Saens.  
E. D. B.

## R H Y S M O R G A N

THE GREAT WELSH TENOR  
FEATURES ON ALL HIS PROGRAMS

LONELY HOURS by GRANVILLE ENGLISH

OTHER SONGS BY GRANVILLE ENGLISH:  
The Heavenly Voice (Sacred), If I Give You a Rose,  
Sleep My Dear. Price of each, 45 cents.

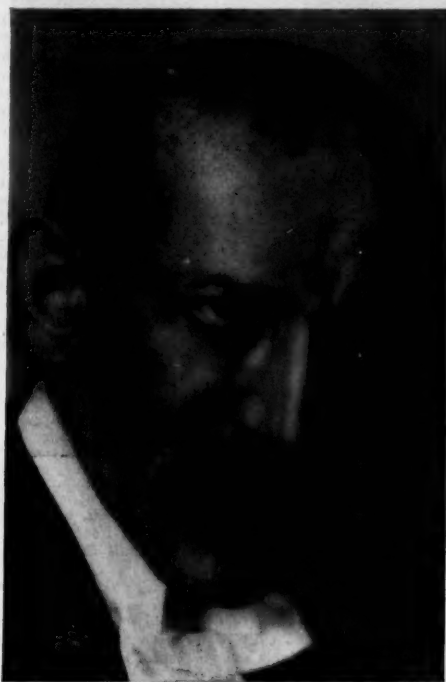
FOR SALE AT ALL MUSIC STORES

CARL FISCHER, Inc., Cooper Square NEW YORK, BOSTON, CHICAGO



### George Liebling Arrives

George Liebling is due to arrive today in New York on the Resolute and will spend several months in this country, studying musical conditions here and making some appearances as a pianist, composer, and lecturer. He will be the soloist at several orchestral concerts, is to give a few re-



GEORGE LIEBLING.

citals, and has been invited to lecture on Liszt before a number of musical clubs and educational institutions. Mr. Liebling intends to make a regular transcontinental concert tour of the United States in 1925-26. Communications for George Liebling may be addressed to The Musical

### Goossens Leads in Rochester

The Rochester Philharmonic Orchestra gave the first concert of its second season, October 16, in the Eastman Theater, under the direction of Eugene Goossens, the distinguished young English conductor who has recently returned from London to resume his duties with the Rochester organization. Raymond Wilson, of the Eastman School of Music, who was the piano soloist of the evening, shared in the enthusiastic welcome which was given to the orchestra and to Mr. Goossens, who did so much last season to establish the organization as one of the most promising in the country.

The Rochester press was unanimous in its praise of the concert. The Democrat and Chronicle said: "Mr. Goossens got from the orchestra a playing of its part of the second MacDowell concerto which was a revelation to the writer, who happened to hear the first public performance of this work with MacDowell playing and Theodore Thomas conducting; many other hearings have none of them given such musical satisfaction as that of last night."

Harvey W. Southgate wrote in the Rochester Herald: "The orchestra has worked hard and to excellent purpose and the program through which Mr. Goossens put it last night required the best effort it could give. Strictly modern, from the Dvorak Carnival Overture to the Rachmaninoff E minor symphony, it was not the sort of music that 'plays itself.'"

"Eugene Goossens—by the sheer force of his magnetism and musicianship drew from that organization a performance which, in its best moments, achieved the finest orchestral playing the city's new temple of music has yet heard." This was the verdict of A. J. Warner in the Rochester Times-Union, while William P. Costello wrote in the Rochester Journal: "Those who were there heard a concert they long will remember, and they showed the orchestra and Mr. Goossens by their cordiality and long continued applause that there is a considerable body of real music lovers in this city."

### Aeolian Hall Sold Again

About three months ago it was announced that the Aeolian Building in West 42nd Street had been sold by the Aeolian Company to the Schulte Retail Stores Corporation, that the Schulte interests had leased the building to the F. W. Woolworth Corporation, and that a large Woolworth store would be installed there as soon as the Aeolian Company (which, it was understood, reserved to itself the right to remain in the building five years more) moved. Last week it was announced that the Schulte Corporation had resold the building at a profit of about \$1,000,000 to Samuel Keller Jacobs, a large private operator, the price being about \$7,000,000.

### Brooklyn Daily Offers Scholarships

The Brooklyn Daily Eagle announces that it will award four musical scholarships on the basis of the following rules:

One year scholarship in piano with Dorsey Whittington, head of the piano department of the Brooklyn Academy of Musical Art and instructor at the Institute of Musical Art. Applicants to be under twenty-one years of age and desirous of developing into professional pianists.

One year scholarship in voice (male or female) under Carl Schlegel, baritone of the Metropolitan Opera Company. Applicants to be between seventeen and twenty-four years of age. The only other requirement is a good natural voice. A similar scholarship is offered at the Mas-

ter Institute of United Arts. Applicant must have at least a high school education.

One year scholarship in organ with Prof. R. Huntington Woodman, head of the music department of the Packer Institute. Award to be made on basis of piano test. Applicants must be able to play the Preludes and Fugues of Bach, and also to improvise with some freedom. A grounding in history is also required.

These awards will be made following competitive tests to be held in November and December. Applications should be sent to the Music Editor of the Brooklyn Daily Eagle, Brooklyn, N. Y., not later than Saturday, November 8.

### ANNUAL CONTEST ANNOUNCED FOR ORCHESTRAL COMPOSITION

First Prize to Be \$1,000 and a Performance at the 1925 Chicago North Shore Music Festival

The Chicago North Shore Festival Association announces its annual contest, open to composers of the United States, for a prize of \$1,000, which will be awarded by a board of judges to the best work for orchestra submitted by the contestants, the winning composition to be played at the final concert of the 1925 North Shore Music Festival. The five works selected by the judges as the best will be played at the public rehearsal for the purpose of selecting one for the prize. One work will be produced by Frederick Stock at the regular concerts of the Chicago Symphony Orchestra in Orchestra Hall, Chicago, during the season of 1925-26. The judges will be Percy Grainger, Charles M. Loeffler and Richard Hageman. The rules of the contest are as follows:

1. All contestants shall be either of American birth or naturalized American citizens.

2. Contestants must submit the orchestra score legibly written in ink.

3. Each score must be without the name of the contestant and must bear only a motto. The score must be accompanied by a sealed envelope having inside the name and address of the contestant and the motto on the outside.

4. No work may exceed fifteen minutes' duration in performance.

5. From the total number of works submitted, the five considered best by the judges will be selected for performance at an evening public rehearsal. From these five the winning composition will be selected by the judges.

6. The term "orchestral composition" under the provision of this contest will signify a work for orchestra alone, not a concerto for piano or violin, or a composition for a solo voice, or for voices with orchestra. It is open to the composer, however, to use the piano as a purely orchestral instrument, if he so desires.

7. The composers of the five works that will be selected by the judges for interpretation at the public rehearsal will be notified of the decision of the judges, and they will be required to furnish orchestra parts, legibly written in ink, not later than a month before the date of the public rehearsal.

8. The orchestral parts of the five works selected for performance must comprise, in addition to copies for the wind instruments and percussion (kettledrum, cymbals, etc.) the following number of string parts: eight first violins, eight second violins, five violas, five violoncellos, five double basses.

9. The five compositions selected for performance at the public rehearsal will be played without identity of the composers being made known to the judges or the public. If after the prize-winning work has been announced at the public rehearsal, it is desired to reveal the identity of the four other contestants whose compositions had been performed, such announcement will be made only after the consent of each contestant has been obtained.

10. The five compositions selected for performance at the public rehearsal will be directed by the orchestral conductor of the Festival Association.

11. The winning contestant will receive a prize of \$1,000 and his composition will be performed at a concert of the 1925 festival under the direction of the orchestral conductor of the Festival Association. If in the opinion of the festival orchestral conductor the successful contestant is capable of directing his own work, that contestant may do so if he desires.

12. No work may be submitted that has previously been performed or published or which has been entered at the same time in another competition. Compositions that have been submitted in a previous competition of the North Shore Musical Festival and which failed to win the prize may be sent in again, provided, however, that no public performance has taken place or that the work has not been published. Trial of the compositions at the public rehearsal of the North Shore Festival Association in Evanston is not held to be a public performance. No more than two scores by the same composer may be submitted.

13. Each contestant shall submit the score of his composition on or before January 1, 1925, and no composition shall be eligible if submitted after that date. Compositions should be sent by insured parcel post to Carl D. Kinsey, business manager, 64 East Van Buren Street, Chicago, Illinois. The North Shore Festival Association will not hold

itself responsible for the loss of manuscript scores or orchestral parts and will accept such scores and orchestral parts from competitors only on that understanding. Every care, however, will be taken of manuscripts.

Last year eighty-three scores were submitted and the year before, forty-seven. The first year of the contest seventy-three scores were submitted. It is probable that this year the number of scores submitted will be larger than ever before.

Charles M. Loeffler's *Memories of My Childhood*, which won the \$1,000 prize last spring will be played at the Chicago Symphony Orchestra concerts on October 24 and 25.

### Ivan Dneproff Sturani Pupil with Chicago Opera

Through an oversight the name of one of Cesare Sturani's artist-pupils who has been engaged to sing with the Chicago Civic Opera Association, was given in last week's issue as Yvonne Dneproff, whereas the first name should have been Ivan.

### Kindler to Appear with Chicago Orchestra

Contracts have been signed for an appearance by Hans Kindler with the Chicago Symphony in Chicago on February 27 and 28. This season's orchestral appearances for the popular cellist also include concerts with the New York Symphony and the Philadelphia Orchestra.

### Renée Chemet Tour Opens November 6

On her next trip, the S. S. DeGrasse will bring to this country Renée Chemet. Mme. Chemet is due to arrive about the first of November and her tour will open in Burlington, Vt., on November 6. Her pianist this season will be Arthur Loesser.

### Marie Sundelius to Sing Faust

Marie Sundelius, who was recently heard at Carnegie Hall, will sing Marguerite in Faust when the opera is given in concert form by the Hartford Oratorio Society. The soprano will be heard at the Metropolitan this season, as usual.

### First Optimists Concert, October 31

The first concert of the eighth season of the Society of American Music Optimists, Mana-Zucca, founder and president, will take place at the Waldorf-Astoria, New York, on Friday evening, October 31.

## NICOLAI SCHNEER

### Coach—Accompanist

Formerly Accompanist to

PABLO CASALS, JACQUES THIBAUD, FRANCIS MACMILLEN, JULIA CLAUSSEN, MAY PETERSON, HELEN STANLEY, NINA MORGANA AND OTHERS.



SINGERS COACHED IN  
Russian, French,  
German, Italian  
and English  
Languages

Studio: 2102 Broadway at 73rd Street, New York City  
Telephone: Endicott 5266 and 5264



## WORCESTER FESTIVAL

October 9, 1924

"The outstanding features of the singing of the oratorio 'Resurgam' were the Festival chorus and the delightful solo work of Nevada Van der Veer. She seemed to possess a voice as nearly perfect as is humanly possible. There was no flaw in her voice, which is a most beautiful mezzo-contralto with a remarkably pure and even scale throughout. It was a pleasure also to witness her fine diction. The audience keenly enjoyed her work and bestowed warm and lengthy applause."—Worcester (Mass.) Telegram, Oct. 10, 1924.

## NEVADA VAN DER VEER

CONTRALTO

Exclusive Management: HAENSEL & JONES

Aeolian Hall, N. Y.

## NEW YORK CONCERTS

OCTOBER 13

## Dorothy Miller Duckwitz

Dorothy Miller Duckwitz displayed her powers as a pianist at Aeolian Hall, Monday evening, October 13. Her program was individual in its make-up, having no sonata on it. The first group consisted of the Bach-Tausig toccata and fugue in D minor and numbers by old masters—Lully, Couperin, Locilly and Scarlatti. She played these with crispness, preciseness and good rhythmical accent and revealed a serviceable technic. A Chopin group of a nocturne, two etudes and the F minor ballade was rendered with poetic feeling and good tone, while the last group, made up of Scott, Ravel and Debussy numbers further

A New Kipling-Speaks song, destined to surpass in popularity the composer's famous "On the Road to Mandalay"

## FUZZY WUZZY

Verse by

RUDYARD KIPLING

Music by

OLEY SPEAKS

Published in three keys:  
C (b to d), D (d to e), F (f-a)

PRICE 75 CENTS

A song of spontaneity, magnetism and impressive appeal

The John Church Company  
CINCINNATI NEW YORK LONDON  
"The House Devoted to the Progress of American Music"

GLADYS  
AXMAN'S

Success as Tosca, with San Carlo Opera Co.,  
Jolson Theater, N. Y.

EDWARD CUSHING IN THE BROOKLYN EAGLE  
MISS AXMAN IS OUR CHOICE FROM AMONG THE SOPRANOS OF THE GALLO COMPANY. SHE HAS THE METROPOLITAN AIR, THE GRAND CARRIAGE, THE TASTE THAT ONE ASSOCIATES WITH SINGERS OF THE LARGER LINE. HER TOSCA WAS DRAMATIC AND WELL SUNG. SHE IS THE BEST TOSCA, THE BEST SANTUZZA, THAT GALLO BOASTS.

AMERICAN  
A new American Tosca was heard last night in Puccini's opera of that name, presented by the San Carlo Company. Gladys Axman, who for years hid her vocal capability in unimportant parts at the Metropolitan, gave a surprisingly satisfactory performance of the exacting role. She SANG WITH FEELING and wore several beautiful costumes effectively.

TELEGRAM-MAIL  
... added the title role of "Tosca" to her local repertory in the San Carlo performance at Jolson's Theatre last evening. As is her custom, Mme. Axman SANG WITH INTELLIGENCE, MUSICIANSHIP AND FINE TASTE ... her vocal utterance has gained unmistakably in freedom and fulness. And EXQUISITE, YESTERDAY, WAS HER TREATMENT OF THE OPENING MEASURES OF "VISSI D'ARTE," which, unlike Mme. Jeritza, she sang lying on her back, and with one arm pointing hieratically to the distant stellar spaces. Dramatically, Mme. Axman rose to an impressive height, showing in the second act AN ADMIRABLE SENSE OF PICTURESQUE GESTURE, and an unexpected provision of histrionic resource. As for the topas and jade and goldsmithery of her unexampled apparel, it was absolutely calculated to give sight to the blind!

HERALD-TRIBUNE  
There was an unfamiliar Tosca last night, Gladys Axman, who gave a generally effective performance. Strikingly clad in yellow and green in the second act, Miss Axman fled from Scarpia, cursed Scarpia and eventually killed him with a wealth of action, much VIGOR AND DRAMATIC INTENSITY. Vocally, she showed improvement over last season.



Photo by Mishkin, N. Y.

WORLD  
The opera by the San Carlo Company was La Tosca, with Gladys Axman in an INTENSELY DRAMATIC VERSION of the title role.

TIMES  
Gladys Axman, for some years one of the young American sopranos at the Metropolitan, realized an ambition to appear as the prima donna of Puccini's "Tosca" at that opera's repetition by the San Carlo company at Jolson's last night. Tall and dark, tiger-like in intensity, she gave a WELL-CONSIDERED INTERPRETATION, vocally adequate and approaching the melodramatic quality of Sardou's play.

served to reveal her interpretative ability. She evidenced admirable musical feeling and particularly in the modern numbers, impressionistic in style, she succeeded in creating lovely tonal pictures. A good sized audience greeted Miss Duckwitz cordially and applauded enthusiastically after each number. Several encores were graciously added.

OCTOBER 14

## Beatrice Mack

Beatrice Mack, soprano, made her New York debut as a recitalist at Aeolian Hall, Tuesday evening. For so young a singer, she has notable poise, one of the first essentials of a successful recitalist. She also has style and form and the capability of differentiating between the various schools of music which she offered. Her voice is an exceptionally pure, clear soprano, not of great strength, but with notable carrying power, and most agreeable in quality. Production is excellent throughout its entire range, free and untrammelled even in the highest registers. She is particularly good in coloratura. The aria from The Marriage of Figaro, and still more, the hackneyed Caro Nome, were excellently done, true to pitch, and with clean execution of the fioratura. In the German group two little humorous songs of Leo Blech were especially good; in the French group, two by Ernest Moret; and in the English group, Edward Horsman's lovely You Are the Evening Cloud was especially well sung.

There was a large audience which the singer held thoroughly interested, and which rewarded her with heartfelt applause. Madeleine Marshall Simon provided sympathetic and effective accompaniments. All in all, it was a decidedly promising first effort in the recital field.

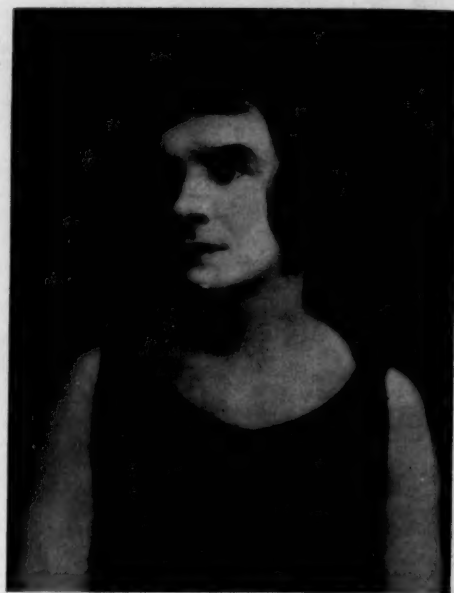
## Harold Samuel

Harold Samuel, English Bach specialist, made his debut at Aeolian Hall Tuesday afternoon, playing the following program: Adagio in G major; Fantasia and Fugue (Toccata) in D major; English suite in F major; from the 48 Preludes and Fugues, Chromatic Fantasia and Fugue.

The impression on this writer, made by Mr. Samuel on the occasion of his American debut at Pittsfield last month, was merely confirmed and strengthened. Notice of him, then printed in the MUSICAL COURIER, was as follows: "He impressed at once with his evident thorough knowledge of and sympathy with the works of the great master. His technic was entirely ample and it was evidently his purpose to infuse these classic pages with a degree of warmth which would give them life, without, at the same time, resorting to any exaggeration in the attempt to bring out a romanticism which does not lie in them."

The audience evidently felt the same way. For once, it was Bach that was not dry and boring—"Bach without a struggle." Even professional critics, enchanted by the new light thrown on an old subject, stayed to the end. There was hearty applause, and numerous added numbers—all Bach, too. The late Johann Sebastian owes a distinct debt to Harold Samuel—and this is written with no thought of flattery. As Mr. Samuel plays him he is light, joy and warmth instead of the sour-faced, bewigged old gentleman of popular conception.

And all this is true of his second recital, given at the same hall on the evening of October 17, again an all-Bach



GRACE LESLIE,

who sang with much success at the new broadcasting station at Richmond Hill (WAHG), giving a program, by request, of American songs by Housman, Chadwick, Foote, Titcomb, Homer and Nerin, with Madeleine Marshall Simon at the piano. Following the program the singer received many compliments on "her perfect broadcasting voice." On October 26, Miss Leslie will give a program with the Stringfield Trio, at the New York Flute Club, and on October 31 she will sing at the Studio Club of New York, upon this occasion singing Silbert's new song, Beloved, with the composer at the piano. On November 3, Miss Leslie appears in Framingham, Mass., and on the 11th will be heard in her New York recital at the Town Hall. Her Boston recital is scheduled for December 9, with an appearance in Wellesley Hills, Mass., on December 7.

program with the D minor partita and the great Fantasia and Fugue in A minor for the cornerstones.

OCTOBER 15

## Raul Paniagua

Raul Paniagua, a young Spanish pianist, gave his first New York recital, Wednesday afternoon, at Aeolian Hall. A troublesome pedal caused him some annoyance in starting, but once that was fixed, he proceeded unruffled to render a program which was well selected to suit his style of playing.

The Tausig arrangement of the Bach D minor Toccata and Fugue and the Brahms variations on a theme by Handel comprised his first group. A fluent and brilliant technic was an outstanding feature of his performance. In fact his finger dexterity and technical assurance sometimes tempted him to excessive changes of tempo. But, far from being all display, he showed genuine musical feeling and a warm, sympathetic touch. The Liszt etude de concert in F minor was given with extreme rapidity but with admirable evenness and clarity. An unfamiliar Chopin number, Variation Brillantes in B flat, op. 12, was in the second group, but one of the most interesting numbers on the program was the Campbell-Tipton Sonata Eroica in C sharp minor, in one movement. Mr. Paniagua interpreted this number with understanding and brought out the many beauties of its rich melodic and harmonic structure. It is romantic in feeling and has freshness and individuality of style. It is a pleasure to hear such an unhackneyed and beautiful sonata, when so many stereotyped programs are the rule among pianists.

The remaining numbers included, besides a valse de concert of his own, Ravel's lovely Jeux d'Eaux, played with sparkling delicacy, numbers by D'Albert and Rachmaninoff, and the Chopin Grand Polonaise Brillante in A flat. This young pianist, who revealed considerable force and individuality in his playing, was enthusiastically received.

## Harold Berkley

On Wednesday evening at Aeolian Hall, Harold Berkley, violinist, from Cleveland, was heard for the first time this season in a recital that demanded the closest attention and respect on the part of the audience, for his exquisite playing of a well chosen program. Mr. Berkley as an artist is known in New York, having previously given a most successful recital. He produces a beautiful tone, clear and precise, oftentimes creating some forceful passages. His first number was the suite in E minor, and the Adagio and Fugue in G minor (Bach). The second number was something of a novelty for New York audiences, the concerto in E minor in one movement, by Jules Conus. The last group included Romance (Karol Szymanowski), Zephyr (Jeno Hubay), Alabama (Albert Spalding), and Introduction and Caprice-Jota (Pablo de Sarasate). Particularly effective was his rendition of Albert Spaulding's Alabama, which could have been repeated, so insistent were his hearers. In its entirety, the recital was thoroughly enjoyable from a high artistic standard.

Marion Kahn was the accompanist, and supported the

PAUL BERNARD

## CONCERT VIOLINIST

Available for Concerts, Recitals, etc.

Management State Concert Bureau,  
Carnegie Hall, New York City

soloist to a most adequate degree. There was a delegation of his friends from Cleveland occupying boxes.

## OCTOBER 16

## Parrish Williams

The art of interpretation was pleasingly illustrated by Parrish Williams at his Aeolian Hall recital, Wednesday afternoon. In a program which offered an interesting and unhackneyed selection of songs Mr. Williams displayed genuine artistry. His baritone voice is of pleasing quality, particularly in the soft, sustained tones, and he sings with thorough knowledge of style. An opening Italian group was followed by a German group, then French, and, last, songs in English. In each language he displayed excellent diction but he was at his best in the German and French songs, where he portrayed moods and characters successfully. His ability to convey impressions and create an atmosphere is admirable. The group in English included Rhea Silberta's *Mirage*, which is delightful in its mystic impression, and which was well received, and songs by Dent Mowrey and Malcolm Davidson. A good sized audience applauded warmly and showed appreciation of this young singer's artistry, calling for numerous encores.

Robert O'Connor deserves special commendation for his delightful accompaniments.

## OCTOBER 16

## New York Philharmonic

Willem Van Hoogstraten, beginning his second season with the New York Philharmonic Orchestra, had the happy idea of giving a very new symphony and a decidedly old one. The new work was Respighi's *Sinfonia Drammatica*, first time in this city, though not in America, for the enterprising Stokowski played it last year. The old symphony was one of the five in E flat written by Wolfgang Amadeus Mozart. Wolfgang had a habit of writing symphonies in E flat, the first of which he dashed off when he was eight years old. He kept having recurrences of the disease, suffering the last attack only three years before his death, when he produced the one played by the Philharmonic. It bears the very distinctive title of K. 543. This represented the classic school of the program. The Romantic had for its number Carl Maria von Weber's *Overture to Euryanthe*, and the Wagner school, neither romantic nor classic, was represented by Richard himself, in the person of *The Meistersinger Prelude*. Mr. Van Hoogstraten gave all three of the familiar numbers sound, healthy readings.

Respighi's *Sinfonia Drammatica* was written ten years ago. It is scored for a very large orchestra, and well scored. In fact, the orchestral handling is better than the material and the musical handling. The Italian composer has come a long way in the ten years that have elapsed since he wrote this number. Most impressive is the vigorous phrase that opens the symphony, and which serves as the motto theme, occurring in one form or another all the way through. The first movement, over long, is strongly Straussian. The second movement, especially in the latter part, is strongly Wagnerian, the Wagner of *Tristan*. The third movement consists, to a large extent, of a funeral march, which is very like other funeral marches, a slow, solemn theme, over a moving bass. It is all very long and very formless. Not that one insists upon the cut and dried classic form of the symphony, but this work seems formless in its lack of form. It was interesting to hear it once, and it will be even more interesting not to hear it again.

Mr. Van Hoogstraten had evidently studied it very thoroughly and directed it with great care and attention to detail and effective bringing out of its orchestral possibilities. The fact that it was very coldly received by the audience certainly could not be blamed on him.

The Philharmonic itself is a gorgeous sounding apparatus today. There have been only six changes in the personnel since last season, and, playing together all summer, as the orchestra did at the Stadium concerts, it is much nearer to mid-season form than is usual at this date. The strings, in particular, have splendid body and brilliance.

## OCTOBER 17

## Vladimir de Pachmann

On Friday night at Carnegie Hall there was offered the choice of watching the performer and listening to his running comment as he played the piano (if one was fortunate enough to be seated in the first few rows) or of closing the eyes and sitting back to listen to some beautifully rendered numbers by Bach, Mozart, Chopin, Liszt and Brahms—tones that reminded one of the combination of pearls and rich velvet. The fine phrasing, the exquisite nuances and the individual interpretations presented pictures of delicate coloring. But it is really difficult for the unpracticed to appreciate fully the delicious sound and the artistic interpretations being offered and at the same time to watch the elfish antics and listen to the humorous comments as an obligato. It would be hardly fair, however, to accuse De Pachmann of doing this for show. It seems that he revels so in the beauties of the music and gets such a thrill out of certain details that he just must speak of them so that others won't miss them. And though it is just plain "foolery," it is evidently serious to De Pachmann; he does not trust his hearers to discover them for themselves.

One recalls the story of the young lady at a concert who was disturbed by the comments of someone sitting back of her. The annoying lady for about the sixty-sixth remark said to her friend, "Did you ever listen to music with your eyes closed? It's heavenly!" The annoyed young lady, unable to resist, turned around and said, "Did you ever listen to music with your mouth closed? It's heavenly!"

The display of Pachmannitis began when the pianist came on the stage and berated the electrician for having too much light, and then for dimming it too much so that he could not see the music which he had placed on the piano. He explained that he had come from Chicago and was very tired, so preferred to have the notes before him for Bach. And who could criticize him for this, when he played it so beautifully? The finely wrought arabesques, the admirable sense of line and the simplicity of style in this, as well as in the Mozart fantasy, resembled a lovely, delicate cameo or a fine etching. It was, however, in Chopin, that De Pachmann was, as ever, at his best. The poetry, the sym-

pathetic understanding and the ravishing tonal charm with which he played the E minor nocturne, the C sharp minor waltz, three preludes, the A flat major mazurka, and the E major scherzo, melted one's heart and made one forgive his accompanying comments. Schumann, Liszt and Brahms numbers followed. Mingled enthusiasm and curiosity were decidedly in evidence and the audience, a large and typically De Pachmann one, called for encores. These included Chopin's *Minute Waltz* and the F sharp minor impromptu and Schumann's *Vogel als Prophet*.

## OCTOBER 18

## Sigmund Schwarzenstein

Sigmund Schwarzenstein, violinist, gave a concert on the evening of October 18, in Aeolian Hall, before a representative audience. His program was an interesting one, particularly notable for its suitability to the talent of the artist. Beginning with the Corelli-Thomson *La Follia* variations, which he played with skill and feeling, Mr. Schwarzenstein continued with a delightful rendition of Goldmark's concerto, *A moll*. This he performed with fine melodic tone and sincere expression, bringing forth a burst of spontaneous applause from his auditors upon its completion.

The second part of the program was made up of shorter numbers, and in his choice of these Mr. Schwarzenstein was particularly fortunate. Hugo Kaun's *Nocturno* and Zelen-

ski's *Romance* were given with true feeling, while the Bazzini *Rondo* and Cyril Scott's *Melody and Dance* brought forth his dexterity and technical ability. The closing group, *Vieuxtemps' Contemplation*, and three Paganini numbers, were in keeping with the high standard of the rest of the program. Alberto Bimboni was the excellent accompanist assisting Mr. Schwarzenstein.

## Raisa, Rimini and Magdeleine Brard

On Saturday evening, at Carnegie Hall, Rosa Raisa, soprano, and her husband, Giacomo Rimini, baritone, both of the Chicago Opera, and Magdeleine Brard, French pianist, gave a recital for the benefit of the Bialystoker Center and Bikur Cholim. Carol Perrenot was the accompanist for the two singers, and played adequately.

Miss Brard opened the concert with the *Andante Spianato* and *Polonaise Brillante* by Chopin. The second number brought Mme. Raisa in the aria, *Tacea la notte*, from *Trovatore*, which caused the audience to recall her time and again, but there was no encore. Then Mr. Rimini sang the aria, *Largo al Factotum* from the *Barber of Seville*. Following this was a group of songs by Mme. Raisa, and in these shorter numbers one realized most forcibly by what a really glorious voice this singer has. It is one of the great voices of the generation. She sang every number with a beauty of tone which was inspiring. Naturally there was a tremendous demand for encores, which, at this time, she graciously granted, singing several Russian numbers and Hageman's *Do Not Go, My Love*. It seems most everyone has programmed this last song, but New York never heard it

## "A Precious Musical Evening"



© Underwood &amp; Underwood

Sonata Recitals by

## FRANCIS MOORE and HUGO KORTSCHAK

PIANIST

VIOLINIST

"A Performance of High Individual Distinction"

## NEW YORK

"Admirable understanding and skill \* \* \* style and balance excellent."  
—N. Y. Herald.

"Interpretation and expression crowned their performance with notable artistic success."—N. Y. Morning Telegraph.

"Full of niceties of interpretation, well thought out and skillfully executed. Their playing was excellent."—N. Y. Tribune.

## DETROIT

"Unqualified success \* \* \* each a great artist \* \* \* perfect ensemble a delight."—Letter, Tuesday Musicales.

## CHICAGO

"Genuine success \* \* \* enthusiastically received \* \* \* exquisite finish and lovely tone feeling."—Letter, Musicians Club.

Exclusive Concert Direction of  
EVELYN HOPPER

Aeolian Hall

New York City

sung more exquisitely that Mme. Raisa interpreted it on Saturday.

After the intermission Mr. Rimini sang the Toreador Song from Carmen, a number which never fails to get the applause. He, too, was in fine fettle. Miss Brard followed with a group of four piano numbers of French composition, effectively played and with the same qualities that have always marked her recitals. She has many followers and, for a young artist, has exceedingly great talent.

Mme. Raisa electrified her audience with the big Suicidio aria from Gioconda, the supreme test of the soprano. There were encores, and the program closed with a duet from Don Pasquale by Mme. Raisa and Mr. Rimini. There was almost a capacity audience, the enthusiasm was spontaneous, and exquisite floral tributes added proof to New York's appreciation of these artists.

#### Florence Stern

Two years ago a fourteen-year-old violinist was heard at Carnegie Hall and won an enthusiastic reception from her large audience and excellent comments from the press. On Saturday afternoon this same little artist, Florence Stern, returned to Carnegie Hall after two years spent in Europe studying and concertizing. It was apparent that she had profited by the time spent there, having gained in technical ability and interpretative insight. The Vivaldi-Nachter concerto in A minor and the Bach chaconne (unaccompanied) gave her an opportunity at the outset to display her technical power and her rich, vibrant tone. Miss Stern plays with assurance and poise and has genuine musical feeling plus musical enthusiasm. The remainder of the program included Romanza Andaluza, Sarasate; Scherzo, Dittersdorf-Kreisler; Souvenir de Moscou, Wieniawski; Walther's Preislied, Wagner-Wilhelmj; Moses Fantasie (in the G string), Paganini. In her various numbers she revealed excellent taste and an artistry that might be expected from one more mature. Her handling of the entire program augurs well for her future, and those concerned in the progress of native American talent will watch the career of Miss Stern with interest.

Andre Benoist played his usual excellent accompaniments and Charles Albert Baker was at the organ in addition for the Vivaldi concerto. This was a particularly pleasing effect. The stage was heaped with flowers and the large audience received the young artist warmly. A number of encores were added.

#### OCTOBER 19

##### Chaliapin

A Monday morning newspaper headline said that a thousand who wanted to hear Chaliapin at the Manhattan Opera House on Sunday evening were turned away from the box office. Whether it was, in fact, only 999 or perhaps 1,002, it is true that after every seat had been sold and the standing room, too, up to the limit of fire rules, there were a great many persons, indeed, who still wanted to get in—this notwithstanding the nearly 300 chairs on the stage, from which it may be gathered that Feodor Chaliapin has lost not one whit of his popularity as a concert singer in this city. At that, "concert singer" is not exactly the thing to call him; he is rather a concert actor. He dramatizes—and quite often melodramatizes—everything that he sings. You may listen quite indifferently while he goes quietly through, say, two-thirds of a song. Then of a sudden comes some big climax, done in an unexpected way that thrills you through and through. That was the case Sunday night, for instance, with such a song as Rubinstein's Gold Flows Beneath Me. As usual, he sang with no set program, announcing the numbers as he went along. There were old favorites—the Song of the Flea, the Two Grenadiers, and, to end with, the inevitable Volga Boat Song—and there were others that he sings less frequently. There was all the usual enthusiasm, with storms of hand clapping and cheers, and cries of "bravo" in the big moments.

Abraham Sopkin, violinist, played very acceptably, and to the pleasure of the audience between the Chaliapin groups. Max Rabinovitch accompanied, a decidedly uneasy task when Chaliapin is in question, and also contributed solos.

##### Carlos Sedano

Carlos Sedano, a young Spaniard of fine appearance and magnetic personality, made his first New York recital appearance at Carnegie Hall on Sunday evening, October 19, before a good-sized audience which manifested its pleasure in his offerings in no uncertain manner. Assisted by Rich-

ard Hageman—whose name, by the way, was omitted from the program—Sedano played a varied program of familiar pieces, the only unfamiliar one being the Perpetuum Mobile of Franz Ries, and it is a pity that it is not heard more frequently, as well as all of his two violin suites. On the program were Tartini's Devil's Trill, once very devilish indeed, but a mere bagatelle to the modern virtuoso; Lalo's Symphonie Espagnole; Melodie and Valse, Tchaikowsky-Auer; On the Wings of Song, Mendelssohn; Serenade Espagnole, Chaminade-Kreisler; Ronde des Lutins, Bazini.

Being an Auer pupil, and having, one believes, studied also with Maia Bang, and having likewise been a boy prodigy, this tall and dignified young man has developed the gifts of the stage and the technic of violin playing to a high degree. His tone is luscious, his bowing admirable, his musicianship obvious. He very wisely refrains from any tricks of originality or affectation with the result that his playing is charming and one has time to forget the man in his music. He commands a wide range of nuance. His shadings are tasteful and his tempi not excessively varied but sufficiently flexible to bring out the beauties of the melodic line, and especially commendable is the grace he owes, perhaps, to his Spanish blood.

It is rare that a new violinist makes so auspicious a debut as this proved to be, and it is safe to predict for this young man an enviable career. He has everything a violinist needs to attract public support, plus good looks and a most agreeable stage presence. He has that faculty of seeming absorbed in his music and unconscious of self that particularly adds to the charm of musical performance. He was enthusiastically received as he most certainly always will be.

##### Isa Kremer

Carnegie Hall was the scene of a large and enthusiastic audience on Sunday afternoon last when Isa Kremer, the "international balladist," appeared in one of her inimitable costume recitals. Picturesquely clad in a rose and black gown and forming a strikingly barbaric figure, Miss Kremer did excellent work in her repertory of languages, folk songs, of Russia, France, Scotland, Germany, Poland, England and Italy. As usual this artist sang with the verve and fire characteristic of her varied performances, which have come to be associated with her always interesting programs. To each selection she gave herself completely, transforming her mood, from the plaintive air of the Blue Bells of Scotland to the mad frivolity of Rossini's La Danza, with perfect ease and lack of constraint. Her Jewish folk songs, too, were accepted with marked enthusiasm, as was also her delightful interpretation of Le Petit Navire, which she sang on request.

The second group of numbers, which concluded the program, were even more enthusiastically received than the previous one, including as it did the ever popular Hopak of Moussorgsky, Delibes' Les Filles de Cadix and Phyllis und die Mutter, which latter Miss Kremer gave a charming rendition. The Song of the Shepherd Lehl, by Rimsky-Korsakoff, and Wekerlin's Paris Est au Roi were other numbers which brought a storm of applause. Upon the completion of each group the artist was brought back time and



JOHN MCCORMACK

got back last week on the steamship Majestic from a quiet summer in England, which ended with his first London recital in ten years, a triumphant success for him. The picture shows how well he looks. At the right is Mrs. McCormack and at the left their daughter Gwen. Mr. McCormack received a truly royal welcome when he opened his annual concert tour in Symphony Hall, Boston, on Sunday afternoon, October 19. In the very best of vocal form he sang a delightful program, which was dotted with the heartiest applause throughout. At the end he received a really extraordinary ovation. It was his eightieth concert at Symphony Hall, and the eightieth time that he had sold out the house. His second recital took place on Tuesday evening of this week and the house for this recital, including stage seats, had also been sold out by the previous Saturday. (Bain News Service Photo.)

again to sing favorite selections chosen by her hearers. Willing, as always, Miss Kremer complied to every wish, binding old friends closer and attracting many new ones.

The program was introduced by two numbers by Leon Rosenbloom, pianist, who played Chopin's etude and Liszt's Polonaise, both in E major, with skill and expression. Sandwiched between Miss Kremer's offerings, Arkady Birkenholz gave three violin numbers and two encores which were much appreciated.

##### Jean Nolan

Jean Nolan, who sang here in the late spring, gave her first Aeolian Hall recital Sunday afternoon. When first heard Miss Nolan received unusually fine criticism for a debutante. Not only were the critics enthusiastic about her voice and her interpretation, but also about her program. After her Aeolian Hall recital, the same fine criticisms were in evidence.

Her program, as formerly, started with an Old English group, followed by a modern group, and the last two groups were Irish numbers which are rarely heard in this country. Her programs are fascinating. If this singer becomes identified with these attractive Irish songs, there is no rea-

# HARRIET FOSTER

## VOCAL TEACHER AND COACH

Announces Successful Debut of

# ABBY PUTNAM MORRISON

As Nedda in Pagliacci with San Carlo Opera Co., New York City,  
October 16, 1924

#### THE CRITICS SAID:

In the performance of "Pagliacci," the end of the double bill given by the San Carlo Company last evening at the Jolson Theatre, Abby Morrison as Nedda made her local opera debut. Miss Morrison had the looks and the personality to start with, and these essentials, supported by an agreeable voice and easy stage manner, conspired to make her debut satisfactory.—Frank Warren, New York Evening World.

Last night's performance was practically her operatic debut here, which was a success. Her acting was agreeably vivacious, the Bird Song gave the general impression of a voice with a tone of satisfactory smoothness and of adequate volume. The aria reaped prolonged applause.—New York Herald-Tribune.

Miss Morrison revealed a fresh and lovely voice and considerable dramatic talent.—New York American.

The Nedda of Abby Morrison was an agreeable surprise. Miss Morrison has a sweet young voice and enlisted the interest of her audience.—New York Times.

She has a sweet young voice.—New York Evening Post.

Abby Morrison was warmly greeted by a friendly audience. Her voice is sweet.—New York Evening Telegram and Mail.

HARRIET FOSTER STUDIO: Hotel Robert Fulton,

228 West 71st Street, New York

Endicott 4040



Photo by Marceau

Abby Putnam Morrison

son why she should not enjoy the same vogue that some of the other folk singers have. She sang the two Ulster fragments that were heard on her program last year, and their quaintness was still in evidence. She gives a thoroughly entertaining recital.

The Times thought that "there was a pleasing quality about the singer and her work. The diction of Miss Nolan was particularly clear and though her tragic note is one of gentle melancholy, her humor is deliciously unforced and free." The American wrote that she "sang these and the other portions of her program in a voice of rich, warm and appealing quality."

#### Clara Clemens in Historical Recitals

The Development of Song illustrated in seven recitals sung by Clara Clemens at the Town Hall, New York, during October, November and December will constitute the opening of the second season of Concerts Robert de Bruce in New York. It is Mr. de Bruce's intention to present in his concerts interesting personalities who are also great artists in unique undertakings as well as to promote the careers of musicians new to the American public, these musicians being foreign or American born.

In the case of Clara Clemens the interesting personality, the great artist and the unique undertaking are all beautifully combined. The daughter of Mark Twain would have to do something unusual. What she has done in making seven programs which shall show the unfolding of the genius for lyric expression as it has manifested in the last three centuries of our time is an achievement no one would lightly undertake. It means work—much and hard; and with slight prospect of commensurate reward. No one has hitherto taken on the job and it may be a long time before any one else has the time, patience and the genius to do it. It is a work of love and the fruits of it are for the first time given to the New York public in just that spirit, that all lovers and students of music may have the opportunity for a very modest expenditure of money and time to clearly realize how things that are have come to be so.

This will be, if information received is correct, the fourth performance of the Cycle. The first was given in Munich at the request of a group of Austrian and German musicians whose admiration for the art of Clara Clemens as a singer of songs is unbounded. It is not without very decided interest and significance that it was an American woman who was asked to prepare these programs for presentation in a country where research and erudition are the breath of a certain kind of life. The second performance was at the University of Michigan at Ann Arbor and the third in Detroit.

Since the first announcement of the series in New York the dates have been changed. The concerts will begin on Monday, October 27, and will run in consecutive weeks on Monday afternoons at three-thirty except the third, which will be on Tuesday, November 11. Walter Golde will play the accompaniments for Mme. Clemens at the entire series.

#### Zan Studio Reopens

Among the busy New York studios recently reopened, is that of Nikola Zan, baritone and teacher, who, on his return from Portland, Ore., has recommenced his winter classes. Interesting criticisms of Mr. Zan's concerts and teaching in Portland appeared in the press of that city. Mr. Zan went to Portland, where he lived as a boy, almost unheralded. At the close of his first recital in the western city there was a chorus of requests for lessons, and his classes were soon organized. Studying with him there were at least three of the most prominent professional singers of Portland, along with a number of newer students and vocal teachers. Inducements were held forth to Mr. Zan to remain in Portland permanently to teach singing in a leading musical academy there. Mr. Zan, however, elected to return to fill singing engagements in New York, and to his classes here.

He will, however, go again to Portland next summer, where a large number of students await his return. Perhaps one of the most interesting musical events in Portland was Mr. Zan's (request) Slavic recital, when he sang the old folk songs of Serbia, Dalmatia, Croatia and Slavonia, melodies dear to the Balkan heart and heard by many for the first time since coming to America.

#### Seventh Story & Clark Musicales

At the beautiful salon of the Story & Clark Piano Company, 33 West 57th Street, on Thursday afternoon, October 16, a delightful and artistic hour of music was presented to a large audience by the following artists: Charles Vidor, basso, who sang The Jewess, by Halevey, with fine artistry; Joy Sweet, soprano, who contributed numbers by Saint-Saëns and Brahms; Gabrielle Claus, basso, who offered Oh Glorious Hall, from Tannhauser, with unusual beauty and had to encore; John Kubler, another basso, who sang The Evening Star (Tannhauser) and was recalled again and again and had to give several encores. The program finished with Eight Walkures, those taking part being Helen Cadmus, Gabrielle Claus, Leis Lichterfeld, Geraldine Marwick, Elsa Moritz, Gertrude Schumann, Joy Sweet and Thelma Votipka, all singing the selection with excellent ensemble.

#### Klamroth Returns from Berkshires

Wilfried Klamroth, vocal teacher and lecturer, has returned to New York following his six weeks' summer master classes at Edgewood, Berkshire Hills. Edgewood was the former country residence of an electrical engineer, and this was the first season of the vacation music school. Elizabeth Pearson assisted Mr. Klamroth, while Mrs. Klamroth coached pupils.

Among prominent singers who have studied with Mr. Klamroth are: Ruano Bogislav, soprano; Adele Parkhurst, soprano; Elizabeth Gwynne, contralto; Ivan Altchevsky, tenor; Eily Barnato, soprano; Alois Burgstaller, tenor; Esther Cobina Johnson, soprano; Alexander Wemple, baritone, and William Faversham, actor.

#### Leginska to Play in Albany

Contracts have just been signed for a recital in Albany, N. Y., by Ethel Leginska, on January 14 next. Her Ameri-

can season is heavily booked from the time of her arrival in America until April.

#### Activities of the Thomas N. MacBurney Vocal Studios, Chicago

Thomas N. MacBurney is a teacher of voice who refuses the title of "master-teacher" because he is doing such a high grade of work so perfectly and easily that to him it is what any teacher of voice should achieve. Yet this gentleman is training a group of young singers in a way to leave no question of his deserved position among the first teachers of voice today.

Last season Mr. MacBurney presented six members of his professional class in debut recitals in Chicago with a quality in the daily press criticism for nearly every one of them equal to the greatest of the visiting artists. This season Mr. MacBurney has already presented Mary Bryan Powers, soprano, under the management of F. Wight Neumann at the Playhouse, Chicago. Her criticisms were unusually fine. Four more from his studios are scheduled to appear during this season, among them being the brilliant young soprano from California, Leola Turner. Miss Turner will give her recital at the Blackstone (Chicago) under the management of Rachel Busey Kinsolving.

B. Fred Wise, another fine exponent of Mr. MacBurney's work, is to sing the tenor role in The Creation at the opening concert of the Chicago Apollo Club, November 3. He is to sing the same role, November 21, for the LaPorte Choral Society; the other soloists are Leola Turner, soprano, and Maurice G. Ivins, baritone, both of the MacBurney Studios.

Mr. Wise, Miss Turner and Mr. Ivins sang The Creation together at the Quincy Spring Festival of Music last May, after which the Quincy Whig-Journal said of them: "A better selection than the singers from Chicago could not have been made."

Mr. Wise, Miss Turner and Mr. Ivins are also engaged to furnish a special Sunday Evening musical program at the Englewood Congregational Church, November 30.

The great Jewish New Year's services enlisted the services of four sterling soloists from Mr. MacBurney's artist class—Esther Muenstermann, contralto, sang at Isaiah Temple; B. Fred Wise, tenor, at Shalom; Paula Schleuter, soprano, and Maurice G. Ivins, baritone, at Beth-El Synagogue, Hammond, Ind.

Paula Schleuter, soprano, appeared September 28 as special soloist at the Bryn Mawr Community Church, and sang at the dedication services of St. Mark's Evangelical Church, October 28.

Edward Poole Lay, baritone, returned October 1 from a

four months' trip through Eastern and Southern Europe, attending music festivals, sight-seeing, and collecting material for his winter programs. Mr. Lay found a number of fine engagements awaiting him. On October 5 he sang at the Congregational Church of La Grange; October 7 he appeared in recital before the Hinsdale Womans' Club, and on October 12 sang at Lake Geneva, Wis. October 19 he sang in joint recital with Helen Freund, of the Chicago Civic Opera Association, for the College Club of Chicago.

Wilbert Klingberg, bass-baritone, is soloist at the Buena Memorial Presbyterian Church. He gave a recital at Osage City, Kans., in September.

Other members of Mr. MacBurney's artist class who are giving recitals, appearing as church soloists or teaching, are Florence Grisler, Marion Newton-Heater and Ellen Young, sopranos; Edward E. Freed, tenor, and Louis Mincer, baritone. This does not include the work of such sterling artists from this fine group of Mr. MacBurney's singers as Ethel Benedict, dramatic soprano; Esther Muenstermann, contralto; Fred Hall Huntley, bass-baritone; Oliver S. Beltz, tenor; Margot Hayes, contralto, and Celia Vander Mar, soprano.

#### Important Engagements for Alma Kitchell

Alma Kitchell, American contralto, leaves for a Western tour, October 26, returning for an engagement November 20, with the Jamaica Musical Society. Mrs. Kitchell's Town Hall recital occurs December 1, and she has been engaged to appear with the New York Oratorio Society in The Messiah on December 27.

"Singing should be taught by the singer whose voice is in its prime."

**Mme. D'ORME BAKER**

(Aileen d'Orme of London)

*The Singers' Teacher*

**EXPERT VOCAL TECHNIQUE**

Pupil of

LAMPERTI - GARCIA, MARCHESI,  
SBRIGLIA, BOUHY, DE RESZKE

Diaphragmatic breathing, to be of use, must be applied to the singing voice

Studio: 200 West 57th St., New York

**James Woodside**

"Fine conception, good taste, and able musicianship were the underlying principles of the artistic performance of James Woodside."

KRUE (PA.) DAILY TIMES.  
**AMERICAN SONG RECITALIST**  
Management of James Woodside, 9 West 78th St., New York



**MASTER INSTITUTE OF UNITED ARTS**

Music—Painting—Sculpture—Architecture—Opera Class—Ballet—Drama—Lectures

310 Riverside Drive, New York City

Phone Academy 3960

**VLADIMIR**

**GRAFFMAN**

Distinguished Russian Violinist and Pedagogue

STUDIO: 310 West 95th Street

Mr. Graffman is an exponent of Leopold Auer, having studied for five years with the famous master. Mr. Graffman has had long experience as professor at the Russian Imperial Conservatory and recently was concert master with the Minneapolis Symphony Orchestra.

- - - New York City

**PAPALARDO**  
**SCHOOL OF SINGING**

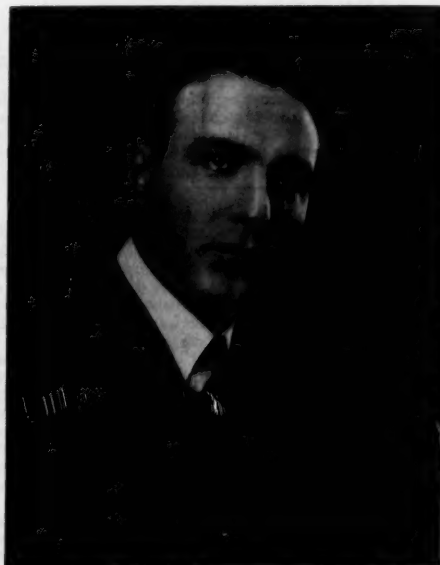


Photo by Harris & Bwing

**Tone Production**  
**Operatic Coaching**  
AND  
**Style in Singing**

**PROFESSIONAL RATES for**  
**SINGERS and TEACHERS**

All Students Under Maestro Papalardo's  
Personal Direction.

**STUDIOS**

609 WEST END AVENUE (cor. 89th St.)  
NEW YORK

Telephones: - Schuyler 3304 - Marble 1573

# WOLFSOHN MUSICAL BUREAU

INCORPORATED  
ESTABLISHED 1884

Forty years booking the world's  
greatest artists

Presented the following in America:

Adelina Patti, Lilli Lehmann, August Wilhelm, Rafael Joseffy, Giuseppe Campanari, Ernestine Schumann-Heink, Marcella Sembrich, Italo Campanini, Olive Fremstad, Maud Powell, Emma Eames, Clara Butt, Anton Seidl, Henry J. Wood, Gustav Mahler, Serge Rachmaninoff, Richard Strauss, Leopold Auer, Vladimir De Pachmann, Benno Moiseiwitsch, Fannie Bloomfield-Zeisler, Teresa Carreno, Herbert Witherspoon, Jacques Thibaud, Mischa Elman, Fritz Kreisler, Evan Williams, Jean Gerardy, Pablo Casals, Efrem Zimbalist, Pasquale Amato, Enrico Caruso, Titta Ruffo, Alma Gluck, Luisa Tetrazzini, John McCormack, Frieda Hempel, Sophie Braslau, Sigrid Onegin, Claire Dux, Hipolito Lazaro, Elena Gerhardt, Lillian Blauvelt, Victor Herbert, Clementine Devere-Sapio.

## Artists Now Booking for 1924-1925

### Sopranos:

INEZ BARBOUR  
LUCREZIA BORI  
MABEL GARRISON  
EVA GAUTHIER  
MARIA IVOGUN  
MARIA KURENKO  
HULDA LASHANSKA  
ELISABETH RETHBERG  
LOUISE HOMER STIRES

### Contraltos:

MERLE ALCOCK  
LOUISE HOMER  
MARGARET MATZENAUER  
MARION TELVA

### Tenors:

MARIO CHAMLEE  
EDWARD JOHNSON  
GEORGE MEADER  
ALFRED PICCAVER  
ALLEN McQUHAE

### Baritone:

VINCENTE BALLESTER  
KNIGHT MacGREGOR  
REINALD WERRENATH  
CLARENCE WHITEHILL

### Pianists:

ALEXANDER BRAILOWSKY  
DAI BUELL  
ERNST VON DOHNANYI  
JOSEF HOFMANN  
NICOLAI ORLOFF  
MORIZ ROSENTHAL  
MADAME LESCHETIZKY

### Violinists:

JASCHA HEIFETZ  
CECILIA HANSEN  
ALBERT SPALDING  
EDUARD ZATHURECZKY

### Cellist:

FELIX SALMOND

### Harpist:

SALVATORE DE STEFANO

### Special Attractions:

THAMAR KARSAVINA, Premiere Danseuse  
ISA KREMER, In Song Recital  
Third Consecutive Season  
THE LONDON STRING QUARTET

For terms, dates, and other information apply to

The Wolfsohn Musical Bureau, Inc.  
Fish Building  
250 West 57th Street • • • New York

## Editorial Writers Praise Wolfsohn Course

Newspaper editorial writers all over the country are commenting on the Wolfsohn innovation in starting a subscription series in New York City at reduced prices. The music critic of the Boston Globe, October 5, devoted nearly two columns to a discussion of the subject in which he declared: "Current New York newspapers carry an advertisement by the Wolfsohn Musical Bureau of a series of ten concerts to be given in Carnegie Hall during the present season, for which season subscribers can secure prewar prices or better. This advertisement begins by quoting the often-heard remark: 'I want to go to concerts, but I can't afford them,' and offers tickets at 'prices which you can afford to pay,' but for season tickets only. The prices of tickets advertised are from \$5 to \$15 for ten concerts, to which the war tax must be added.

"The striking thing about this series is the acknowledged eminence and considerable popularity of the artists announced to appear. They are, in order of appearance, Louise Homer, and her daughter; the New York debut of the noted Russian dancer, Karsavina; Albert Spalding, Reinald Werrenrath, the Cleveland Orchestra, Rosenthal, the London String Quartet, Cecilia Hansen, Maria Ivogun, and Josef Hofmann. The writer has had to review for the Globe all of these except Karsavina. None of them are mediocrities. Miss Hansen and Mme. Ivogun, the least known in Boston, are artists more than worthy to be ranked with Louise Homer.

"The real question is not so much what the abstract ideal price of tickets should be. Ideally speaking, they ought to be priceless. The problem is what is to the enlightened self-interest of the managers, the artists and the public. The Wolfsohn firm evidently feels it will prove to its interest to sell out Carnegie Hall, as it probably will, for this series at lower prices rather than to get higher prices for a smaller number of seats sold. A similar experiment in Boston would no doubt result in selling out the series from \$5 to \$15 for ten such concerts. It ought to be tried."

## Spalding on Americans

"American artists need not worry about being recognized," declares Albert Spalding, who returned, October 14, on the Majestic after five months in Europe. "What they should worry about," says Mr. Spalding, "is whether what they are endeavoring to do is good. There is a great cry going up for American music and musicians. It is high time, yet it is natural that our development of this art should come last.

"Being the most spontaneous and most emotional of the arts, it has required many more years for it to take root. We need not worry about being recognized, though numerous Americans who play and compose music apparently do. What should cause worry is whether what they are endeavoring to do is any good. Like the golfer who is continually adjured to fix his eye on the ball, our instrumentalists and singers and composers who are sincerely bent upon performing a workman-like task need only concern themselves with the issue before them. That, worthily done, is enough. Automatically it disposes of recognition, which in these circumstances will take abundant care of itself."

As for his own creed or artistic endeavor, he states it succinctly and without hesitation. "The keynote of artistic worth is, first, sincerity; second, sincerity, and third, sincerity. All other qualities are relative to it and valueless without it."

Continuing his discussions of Americans in music, Mr. Spalding says: "Being an American should not in itself catapult a person into an artistic position which his capacities cannot command; should not, in the very fairness of the thing we are endeavoring to bring about, give preference over a competitor from a foreign land who is really superior. We are developing music brilliantly and fast. Each year has recorded growth. In each branch of musical art Americans are receiving their opportunities, profiting through them, and entrenching themselves with a firmness that is signal evidence of the gradual tendency of the public mind toward the recognition we are hearing so much about."

## Mme. Ivogun's Husband Coming to America

Hollywood, Cal., October 9.—According to a letter received here today by Lili Petchnikoff, who was the companion of Maria Ivogun on Ivogun's last two tours of the United States, and who showed the Viennese coloratura California for the first time last winter, Mme. Ivogun is bringing with her to America this winter her husband, Carl Ech.

"Our little prima donna Ivogun," says Mme. Petchnikoff, "is simply in the seventh heaven of delight about her dear husband, who is coming to America with her. She wants to arrange her trip to California this year so that he can see Niagara Falls and the Grand Canyon."

Carl Erb, who is one of the leading tenors at the Staatsoper in Vienna, is giving up all his winter engagements in order to see the United States. Mme. Ivogun brought him such glorious reports of California that he decided that it was worth giving up almost anything in order to see it this winter. He will not give any concerts or make any appearances in this country, but is coming simply on a sight-seeing tour because Mme. Ivogun wants him to visit the country she has come to love and admire. S. J.

## Bolm Speaks of Karsavina

Adolph Bolm, the Russian dancer, who is director of the Adolph Bolm School of the dance in Chicago, recently discussed some of the many interesting and exciting experiences of the days when he was the dancing partner of Thamar Karsavina, the beautiful Russian dancer, who was due to arrive here for her first American tour on October 21. "I first knew Karsavina when she was only a little girl in the Imperial Ballet in Petrograd," he said. "Her father was a great dancing teacher and ballet master; we all studied with him, all who have since become famous here and in Europe. He was the one who first taught his wonderful daughter, and one of my first teachers. It was not Teliakovsky, as I have seen mentioned somewhere, who taught her, because Teliakovsky was not a dancing teacher; he was the director of the theaters where she first appeared.

"I had many opportunities to see and dance with Karsavina since, in Russia and in London and in Paris. Several times when Nijinsky suddenly became ill they sent me a hurry-call to appear with her, giving me only a few



AT DINARD, FRANCE.  
Toscha Seidel snapped at the famous watering place.

hours' notice. But I went on because I was so sure of her and her wonderful art.

"I remember particularly the night we danced at the Coronation performance at Covent Garden, London. The lights were frightful, on the stage and in the auditorium, and all those millions of opera glasses reflecting it upon us. We were both terribly nervous; every dancer is nervous, and on such an occasion we are a high-strung lot of people. But we came through splendidly and they all gave us a tremendous ovation. Karsavina, she was wonderfully courageous, and I am sure that the American people will take to her as they have taken to no other dancer who has ever been over here."

## November Wolfsohn Concerts

Among the New York recitals which will be managed by the Wolfsohn Musical Bureau, Inc., will be the debut of Thamar Karsavina, the new Russian dancer, the second feature of the Wolfsohn subscription course, on Saturday afternoon, November 1, at Carnegie Hall. Albert Spalding will give the first New York recital on Sunday afternoon, November 2, at Carnegie Hall, the third concert of the Wolfsohn subscription series. Reinald Werrenrath gives his first New York recital of the season, Sunday afternoon, November 9, at Carnegie Hall, as the fourth of the Wolfsohn series. On November 19, Wednesday evening, at Aeolian Hall, Alexander Brailowsky will make his American debut, and on Saturday afternoon, November 22, at Carnegie Hall, Josef Hofmann will give his first New York recital; he will give only two New York recitals this year, the second one being the final number in the Wolfsohn course, Saturday afternoon, March 28. Jascha Heifetz gives his first New York recital on November 15, Saturday afternoon, in Carnegie Hall.

## Chamlee and Miller Win Praise

Mario Chamlee appeared for the first time in Seattle, Wash., recently and was exceedingly well received. The critic of the Seattle Times stated that "Chamlee charmed with the magic of his voice, vibrant, tender, velvet-toned, the voice of a master combining in perfect accord dramatic and emotional intensity with lyric loveliness." Ruth Miller also sang at this concert and won not only high praise from the critics but also a profusion of flowers.

## Clarence Whitehill Sings in Dayton

Clarence Whitehill, baritone of the Metropolitan Opera Company, sang in Dayton, Ohio, on October 6, and among other things the critic of the Dayton Daily Journal of October 7 stated that "Mr. Whitehill possesses a sympathetic baritone which at all times is very rich and mellow."

## Brailowsky's Boston Recital

Alexander Brailowsky will give a recital in Boston on November 24. The pianist is expected to arrive in this country about November 15.

## Heifetz Opens Tour November 7

Jascha Heifetz begins his concert season in Wilkes-Barre, Pa., on November 7. He will also play in Baltimore, November 10, before his New York recital, November 15.

## Garrison's Dates

Mabel Garrison appears in Charlottesville, Va., on October 22, and in Birmingham, Ala., October 24.



NOT A FRIEND AT COURT!

And hardly a friend at Camp! Reinald Werrenrath at his Catskill Camp, where he recently entertained some guests, one of whom got even with him for having to chop wood for their own fire.

## FINAL SAN CARLO WEEK COMES TO BRILLIANT CLOSE

Splendid Performances Well Merit the Enthusiasm They  
Aroused—Audiences Crowd Jolson Theater—Aida  
Completes Engagement Here

MADAME BUTTERFLY, OCTOBER 13 (AFTERNOON).

Owing to the holiday on Monday a matinee performance was given by the San Carlo forces, the opera chosen being Madame Butterfly. Tamaki Miura, that inimitable Butterfly, was scheduled to appear in the title role, but in her stead Anne Roselle essayed the part. While not of the diminutive proportions of the Japanese prima donna, Miss Roselle nevertheless won the approval of her audience. She entered wholeheartedly into the character of the part and sang with skill and taste. Her rendition of the Un bel di aria was rewarded with spontaneous applause. Much enthusiasm also was displayed following the singing of the Tutti i fior duet by Miss Roselle and Ada Bore, who was excellent as Suzuki. Ludovico Tomarchio as Pinkerton and Mario Valle as Sharpless both did justice to their roles, singing and acting with understanding. Others in the cast were Philine Falco, Francesco Curci, Natale Cervi and Pietro De Biasi. Baccacolini conducted.

Following the performance the Pavley-Oukrainsky Ballet was thoroughly enjoyed in three dance divertissements.

LA TRAVIATA, OCTOBER 13.

The San Carlo Opera Company's performance of Traviata, given on Monday evening of last week, was delightful on the whole. Tina Paggi, in the role of Violetta, gave a portrayal of the part that was noteworthy, both vocally and histrionically. Demetrio Onofrei's excellent voice was heard to advantage as Alfredo, and Mario Basiola, whose appearance was greeted with a storm of applause, sang the elder Germont. Philine Falco, in the double role of Flora and Annina, gave her usual good performance. Other members of the cast were Francesco Curci as Gastone, Luigi De Cesare as Baron Douphol, and Natale Cervi as the doctor. The Spanish ballet numbers, supplied by the Pavley-Oukrainsky Ballet, were colorful and full of fire. As usual Fulgenzio Guerrieri, the conductor, shared in the applause with the artists.

BARBER OF SEVILLE, OCTOBER 14.

On Tuesday evening, a spirited performance of Rossini's opera was given with Tina Paggi, that versatile and ever ready little artist, as Rosina. Paggi was charming, and she sang with an abandon and fluency that aroused the audience to frequent applause. The Una voce pocha fa was beautifully done, as was also the Charmant Oiseau in the lesson scene. An encore was demanded after the latter.

Onofrei sang the Count's music for the first time and acquitted himself creditably, while Basiola, as Figaro, came in for a large share of the evening's honors. He sang superbly and was the leader in the fun-making. Guerrieri conducted. Several divertissements by the ballet followed.

IL TROVATORE, OCTOBER 15.

On Wednesday evening the opera presented was the old favorite, Il Trovatore. The performance was of the same artistic standard as is to be expected of all of Mr. Gallo's performances. One new feature was, that it marked the debut of an American girl from Tennessee, Yvonne Trava, who sang the role of Inez. Her voice was unusually pleasing, and she attracted considerable attention. The Leonora was sung by Bianca Saroya, vocally fine and giving a great deal of pleasure. Valle and Tommasini were heard in familiar roles, and Stelle De Mette was the splendid Azucena. As usual, the theater was crowded.

CAVALLERIA RUSTICANA AND PAGLIACCI, OCTOBER 16.

Those boon companions, Cavalleria Rusticana and Pagliacci, were presented, October 16, before one of the largest audiences the Jolson Theater has housed. The cast in the former included Elda Vettori as Santuzza, Bernice Schalker as Lola, Philine Falco as Mama Lucia, Manuel Salazar as Turiddu, and George Cehanovsky as Alfio, while those appearing in the principal roles in Pagliacci were Abby Morrison as Nedda, Tommasini as Canio, Mario Basiola as Tonio, Giuseppe Interrante as Silvio, and Francesco Curci as Beppo. It was Miss Morrison's debut with the San Carlo forces in New York, although she had appeared with the organization in Asheville with great success. The soprano also was exceedingly well received in the metropolis, and following the performance a reception was given at her home.

Both operas were well presented, the audience being particularly demonstrative, applauding the singers with sincerity and enthusiasm, which fact undoubtedly delighted and encouraged the few debutants to continue to give of their best at other performances.

There were two conductors—Alberto Baccacolini wielding

the baton for Cavalleria Rusticana, while Fulgenzio Guerrieri conducted Pagliacci without a baton.

CARMEN, OCTOBER 17

The San Carlo Opera gave its third Carmen of the New York season on Friday evening, October 17. Stella De Mette gave her familiar picture of Carmen. Tina Paggi proved that a good coloratura can be just as effective in a role which calls for no fireworks, when she has a good voice and knows how to use it well, as is the case of Miss Paggi. Her success as Micaela was pronounced. Tomarchio sang the Don Jose and Mario Valle was Escamillo, while the indefatigable Guerrieri conducted.

LOHENGGRIN, OCTOBER 18 (AFTERNOON)

Wagner's Lohengrin was given at the matinee performance on Saturday, and on the whole was well sung and acted. Edith de Lys substituted in the last moment for Bianca Saroya in the role of Elsa. She looked charming and also won enthusiastic applause for her singing and interpretation of the part. Tommasini had the title role, Mario Valle that of Frederick of Telramund, and Pietro de Biasi was cast as King Henry. George Cehanovsky had the small role of a Herald. Stella de Mette, one of the most dependable artists of the San Carlo organization, acquitted herself in excellent fashion as Ortrud. Guerrieri conducted.

AIDA, OCTOBER 18

The San Carlo's New York season ended in a blaze of enthusiasm with an Aida performance that packed the house. Anne Roselle, who has one of the best dramatic soprano voices on the operatic stage today, gave a magnificent performance of the title part. Stella de Mette, singing her third opera in two days, was an entirely satisfactory Amneris. Leonard Snyder, the American tenor, taking Salazar's place on short notice, did well as Radames considering the circumstances. Basiola left nothing to be desired as Amonasro, and again the more than indefatigable Guerrieri conducted. There was an audience that filled the theater to the walls and applauded everything good.

### New York, Chicago and Boston to Hear Breton

Ruth Breton is to make her Boston debut on November 6, when, with Walter Golde at the piano, she will present the program which she is to play at her New York debut today, October 23. She will be heard in recital in Chicago on November 26.

### Guimar Novaes Sails

A cable received by her manager, Loudon Charlton, states that Guimar Novaes, Brazilian pianist, sailed for America on October 15 on the S. S. Southern Cross. Her first engagement in the United States will be with the New York Philharmonic Orchestra, November 8-9.

### Wolfe-Lauferty

It was James Wolfe, the young Metropolitan Opera basso, who took Beatrice Fairfax's advice to the lover seriously last week, and was married on October 15 to Lillian Lauferty, the writer who has been the Beatrice Fairfax of the Hearst papers for a number of years past. The wedding took place at the Nathan Strauss estate, at

Mamaroneck, the ceremony being performed by the Rev. Harry K. Jacobs of the Temple Israel, New Rochelle. Alexander Lauferty, the bride's father, gave her away, and Charles Bender was best man.

## BOSTON

(Continued from page 16)

The public affairs of this school are always interesting and have earned for Mme. Johnson considerable prestige as a teacher and coach.

WENDELL LUCE ANNOUNCES ARTISTS.

Wendell H. Luce, concert manager of this city, announces the following recitals to take place under his direction this fall in Jordan Hall: Friday evening, October 24—Tom Williams, baritone; Friday evening, November 7—Katherine Metcalf, mezzo-soprano; Saturday afternoon, November 8—Ethel Hutchinson, pianist; Tuesday evening, November 11—Dorothy Fairbanks, soprano; Saturday afternoon, November 15—Caroline Hudson-Alexander, soprano.

HARVARD GLEE CLUB CONCERTS.

The Harvard Glee Club again will give three concerts this season, to take place on Thursday evenings in Symphony Hall, under the able direction of Archibald T. Davidson. The first, on December 11, will be given with Ossip Gabrilowitsch, pianist, as assisting soloist. For the second concert, on February 19, the club will be assisted by Dugolina Giannini, soprano. The climax of the year's series will come on April 16, when the Glee Club will join forces with the Radcliffe Choral Society, sixty Symphony musicians and able solo singers for a gala performance of Brahms' Requiem. J. C.

### Didur Arrives for Metropolitan Season

Adamo Didur, bass of the Metropolitan Opera Company, arrived from Europe last Saturday on the S. S. Paris.



COLIN O'MORE

## A PAGE'S ROAD SONG

By IVOR NOVELLO

was sung with very great success by COLIN O'MORE at his recent Carnegie Hall recital, the enthusiastic audience demanding a repetition.

This beautiful song is published for low, medium, and high voices.

ENOCH & SONS, 9 East 45th St., New York



## E. ROBERT SCHMITZ

Pianist, Lecturer, and Master Teacher

writes as follows of the

Mason & Hamlin

Piano

"I cannot conceive of a piano more responsive to every demand of the artist, nor one whose brilliancy of tone could possibly be more alluring and captivating."

MASON & HAMLIN CO.

BOSTON—NEW YORK

GLADYS SWARTHOUT  
Chicago Civic Opera  
Auditorium Theatre

JOHN MATTHEWS  
Tenor

Special Programs of English Classics  
406 KNADE BUILDING - - - NEW YORK CITY

ISIAH SELIGMAN  
PIANIST, COACH, ACCOMPANIST

STUDIO: 57 WEST 87th ST., NEW YORK

Schuyler 6013

# MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the  
**MUSICAL COURIER COMPANY, INC.**  
 ERNEST F. KILBERT, President  
 WILLIAM GEFFERT, Vice-President  
 ALVIN L. SCHMORGER, Sec. and Treas.  
 437 Fifth Avenue, S. E. Corner 39th Street, New York  
 Telephone to all Departments: 4854, 4851, 4852 Caledonia  
 Cable address: Muscourier, New York

Member of Merchants' Association of New York, National Publishers' Association, Rotary Club of New York, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, Advertising Club of New York, Honorary Member American Optimists.

ALVIN L. SCHMORGER, General Manager  
 LEONARD LIEBLING, Editor-in-Chief  
 H. O. OSGOOD, Associate Editors  
 WILLIAM GEFFERT, Associate Editors  
 FRANK PATTERSON, Associate Editors  
 CLARENCE LUCAS, Associate Editors  
 RENE DEVRIES, General Representatives  
 J. ALBERT BIKER, General Representatives

**OFFICES**  
 CHICAGO HEADQUARTERS—JEANETTE COX, 836 to 838 Orchestra Building, Chicago. Telephone, Harrison 8118.  
 BOSTON AND NEW ENGLAND—J. J. Houghton, 246 Huntington Ave., Boston. Telephone Back Bay 8854.  
 LONDON, ENG.—CHAS. BARBONHOFF (in charge), 175, Piccadilly, W. 1. Telephone Gerrard 8167. Cable address, Muscourier, London.  
 BERLIN, GERMANY—CHAS. BARBONHOFF, Schellingstrasse 9, Berlin W. 9. Telephone Nollendorf 8589. Cable address Muscourier, Berlin.  
 PARIS, FRANCE—CLARENCE LUCAS, 18 rue des Hautes Cloches, Sèvres.  
 MILAN, ITALY—ANTONIO BIANCHI, 31 Via D'Adda.  
 For the names and addresses of other offices, correspondents and representatives apply at the main office.

**SUBSCRIPTIONS:** Domestic, Five Dollars; Canadian, Six Dollars. Foreign, Six Dollars and Twenty-five cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and kiosques in Europe.

Copy for advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication.

Entered as Second Class Matter, January 8, 1923, at the Post Office at New York, N. Y., under the act of March 3, 1879.

**THE MUSICAL COURIER EXTRA**  
 Published every Saturday by Musical Courier Company  
 Devoted to the interests of the Piano Trade.

NEW YORK OCTOBER 23, 1924 No. 2324

Soon all of the people will like good music all of the time.

The symphony orchestras are at it all over the country, more's the joy.

For conductors: Never worry. When in doubt, play Wagner, Tchaikowsky, or Stravinsky.

There is an art of listening properly to music just as there is an art of playing or singing it properly.

Press agents of prima donnas, please take notice! The Soviet Government desires to sell 330 pounds of diamonds.

The MUSICAL COURIER is informed that interests behind the Metropolitan Opera Company have already secured the site on which an opera house will be built. Its location is unannounced.

Harvard's music department is to have a new course in which students, who so wish, will be prepared for musical criticism. Our idea is that Harvard would do well to hire one or two competent music critics to train its professors to train the students to become music critics.

The Hurok office has a very busy week behind it, with its two star attractions arriving and beginning their seasons almost simultaneously. Anna Pavlova, the perennial, began Friday evening at the Manhattan Opera House, and Feodor Chaliapin at the same house on Sunday evening. Incidentally, the far seeing Sol Hurok has signed a five-year contract with the management of the Manhattan by which he will exclusively control all bookings in that house.

Stella De Mente, contralto of the San Carlo Opera Company, must have come pretty nearly establishing an endurance record, when, on last Friday evening, she sang the title role in Carmen, following it with Ortrud in Lohengrin Saturday afternoon, and finishing off the week by singing Amneris in Aida Saturday evening. All in all, she sang six performances in six days. And it didn't seem to bother her any, either.

Fortune Gallo has had a new honor paid to his San Carlo Opera. This week, upon invitation of the municipal authorities and prominent citizens of Memphis, Tenn., it is spending the week in that city, dedicating, with its performances, the great new \$2,000,000 Civic Auditorium, the doors of which were opened for the first time on Monday evening

of this week, with a gala performance of Aida. Going to Memphis meant a 1,500 mile jump, which began about midnight last Saturday, after the evening performance. After the Saturday evening performance of this week, the company will jump back 1,700 miles, all the way to Boston, where it opens a two weeks' season next Monday evening, followed by two weeks at the Metropolitan Opera House in Philadelphia, and then the annual transcontinental tour.

San Francisco, according to the statement given out at the close of the season, actually showed a profit on its week of opera, the eight subscription performances, witnessed by more than 47,000 people, averaging \$15,000 a performance. In fact, there was enough profit, the statement says, to pay for \$20,000 worth of scenery and properties, which are now in the warehouse of the San Francisco Opera Association, and still leave a balance. Wonders will never cease!

Welcome indeed is the news that has just come from Munich of Ethel Leginska's success there at her debut as conductor. The pianist-composer is an ambitious little person, unusually talented in many ways, and usually accomplishes whatever she sets out to, no matter what the obstacles may be. Her debut was before a huge house. She had fully twenty recalls and the lights had to be turned out before the audience would go. After the first number she was cheered—a pretty compliment to the first woman conductor ever to make her appearance in Munich. On October 27 Leginska will conduct the Societe des Concerts du Conservatoire in Paris and gives a recital there on October 30. November 5, she will conduct the London Symphony Orchestra at Queen's Hall, London.

On another page of this issue there appears the new code of ethics recently formulated and published by the Academy of Teachers of Singing. This code is of decided interest to every teacher of singing, every student of voice, and to every reader who is interested in vocal music. The American Academy represents the first effort ever made on a large scale to bring about coordination and cooperation in the music teaching profession. Its aims are high; its purposes unselfish. It is a move toward idealism in a profession the members of which have often been accused of a strident commercialism that should never be associated with art. It is, in part, the recognition of this fact that has caused these representative American teachers to band together with the object of showing that such accusations are unjust. The list of members is in itself a sufficient guarantee of the high mindedness of purpose which actuates the new organization.

## LOYAL N. F. M. C. MEMBERS ATTENTION!

Under this heading the October Bulletin of the National Federation of Music Clubs prints the following appeal:

"If Andreas Dippel will give opera in English and produce one American opera a year, the N. F. M. C. will endorse and give its hearty moral support to the English Grand Opera Company."

In substance, this was the resolution passed unanimously at Asheville last June. Andreas Dippel has fulfilled his pledge. The English Grand Opera Company with eighty per cent American artists, will produce the four music dramas composing The Nibelungen Ring, by Richard Wagner—the first time in English in America—at Carnegie Hall in New York City. Evening cycle: November 16, 17, 24 and December 1. Afternoon cycle: November 13, 18, 24 and 27.

Among the very admirable cast of American artists engaged by Mr. Dippel for this opera season is our own National Prize Winner of 1921, Deborah Nadworney.

Mr. Dippel, in appealing to the American Music Department of the Federation to prove its good intentions in a practical way, has asked that the Federation assist him in selling tickets for The Ring cycle and the two American operas to be given on December 15. It is just here that the Federation can demonstrate the strength of our organization. This is an S. O. S. call sent out through the Bulletin and we are now waiting to see if such an appeal will really have a response, and the loyalty of our members be shown in this demonstration of our good intentions and our practical fulfillment of our pledge.

This message goes to you, now reading this article. Write at once to any friends you have in New York City or vicinity, asking their support in this great nationalistic movement in the American operatic world. Tell them this is a great movement that the Federation is fostering and that by buying these tickets, they will be helping the cause of opera in English and the American composer of opera toward recognition throughout the country.

This is a sort of test, and it is to be hoped that loyal Americans as well as loyal N. F. M. C. members will have interest enough in the cause to heed this appeal. However, none of us need feel any discouragement if the response is not large. Rome was not built in a day.

## THE ROMANCE OF LOST SCORES

By the courtesy of Felix Deyo, music editor of the Brooklyn Standard Union, a clipping from that paper is called to our attention, a long and comprehensive clipping, which begins with comment on Martin Brown's Greta Music and ends with a commendation of Josiah Zuro as champion of American music.

The story refers chiefly to the tribulations of a Brooklyn composer named Jacob J. Schneider. These tribulations began when Mr. Schneider wrote a symphony. Having done it, he sent the score to the City Symphony Orchestra, and what became of it nobody knows. Anyhow, it is lost, and the writer, in the Brooklyn Standard Union, strives to make a tragedy of it.

It would be a tragedy were it not for the fact that Mr. Schneider had parts copied from the score before he sent it away, and so he has his whole symphony intact without the loss of a note or a brilliant idea, and the score is easily remade from the parts.

From the parts the symphony has been tried out by the Brooklyn Orchestral Society, and is to be tried out by Zuro.

Now all this newspaper writing—including the stated fact that Tchaikowsky committed suicide, which he did not, and other sensational stuff about composers, most of it purely imaginary—all this newspaper writing in the Brooklyn Standard Union may be good press agent material, but it is a mighty poor recommendation of Mr. Schneider and his symphony.

The writer in the Union makes a tragedy of work. "The only way," says this writer, "whereby the lost score can be duplicated is by copying it back from the individual parts, a task that would take hundreds of hours. Naturally the composer has not the heart to tackle it."

Is that so? Then we do not think much of Mr. Schneider. Did Wagner say to himself, when he wanted to get the score of Tannhäuser into print: "The only way to get this score published is by the autographic process, which means copying the whole great score—and naturally I have not the heart to tackle it?" He did not. He copied the whole thing in the neatest, most beautiful handwriting, and so, in autograph form, the score stands today. Did Tchaikowsky, when he had completed the first draft of his sixth symphony, with which he was dissatisfied, say to himself that the only way to get it right was to rewrite the whole thing? He did not, he simply went to work and did it.

Nor is it likely that Mr. Schneider could write a really great score according to the specifications given by the Brooklyn Standard Union, which says that he has "only the original piano sketches from which the score was orchestrated." This means that his "fair copy" of the score was, actually, his original score; but even the most skilled of composers cannot write a modern complex score without sketching, altering, refixing, making orchestra sketches—at least, let us put this another way by saying that, if he could accomplish the feat of making a neat ink orchestration from piano sketches, how much greater a work could he have made if he had patiently built up a score to the point of exact, weighed and measured perfection! Ask the other Schneider—Deems.

Still and all, we wish Mr. Schneider all the success in the world. We hope he proves himself a man and an artist by getting to work and remaking his score from the parts. We hope that the greatest orchestras play the work and that it proves to be a world-beater. We hope that he turns out to be an American Beethoven or Brahms or Tchaikowsky, and we hope most of all that the Brooklyn Standard Union is doing him an injustice in suggesting that he is discouraged by so insignificant a thing as a lost score. It ought, rather, to be a privilege to go back and remake the score, and make it better than it was before.

And here we must point a moral: for the thing that has kept America back as a musically creative nation more than any other thing is this very fact of a shy attitude towards work and rework and work again—and then a little more work. This American attitude of running into print, of rushing with half baked stuff to the publishers or producers, this absence of the sternly vigorous attitude of harsh self criticism—these are the things that are holding America down.

Just for the sake of argument, we would like to see what America could do if it did its best.

## VARIATIONS

By the Editor-in-Chief

The late Ferruccio Busoni was a remarkable man in many ways. We remember him well from the old days in Berlin, when he used to play billiards at the Café Austria with the gifted composer, Ottokar Novacek, and fill out the pauses between shots with deeply impressive discourses on art and esthetics. Novacek was a soul to delight one. He had the speech of a cynic, but the heart of him throbbed to every human appeal. The poor fellow died quite suddenly and his friends wept in love and pity, for Novacek was just beginning to develop into a composer of strongly marked individuality. Among his earlier works he counted a Concerto Eroico for piano, an extremely difficult but admittedly "ungrateful" piece. The Nikisch Philharmonic series one day announced Busoni as the soloist of its next pair of concerts. The student world was on the qui vive to find out what Busoni would play, for even at that time he was recognized by the piano sharps as an interpreter of unquestioned authority, and his readings of the concertos usually settled for us all controversies that arose after the performances of the other well known keyboard kings. The billboards spread the information that Busoni had selected Novacek's Concerto Eroico as his number at the Nikisch Philharmonic. There was a great scurrying to get hold of the score of the work, and those of us who looked it over before the concert could not understand why Busoni should risk his customary success by preferring the abstruse Novacek concerto to the "sure winners" represented in the regular Beethoven, Chopin, Liszt and Schumann repertory of compositions for pianos with orchestra.

The Novacek concerto fell flat, in spite of Busoni's brilliant and sympathetic exposition. We met Novacek next day and said to him: "That was an admirable act of friendship on the part of Busoni." Novacek replied rather hotly: "If you think that he played my concerto because he is a friend of mine you are mistaken. He put it on the program because he believes in it as a work of art." The comment of the café was jeering. Somebody snickered at Novacek's speech. Not long afterward, however, there was another demonstration of Busoni's sincerity where his artistic convictions were concerned. He decided that he would give a series of orchestral concerts at which he would conduct exclusively such compositions of living musicians as had enjoyed no previous performance in public. The group at the Austria shook their wise heads. "Nobody will pay to hear such concerts" made up the consensus of café opinion. (You must know that the true musical criticism of Berlin grows only in the cafés—or, at least, it did in those days.) Again Novacek came to the rescue of his friend. "He does not expect the concerts to pay," he declared. "Who'll make up the deficit?" we asked. "He will," was the positive dictum. And Busoni did.

Some few years later, the strangely unmodern Busoni settled for the summer in Weimar, and, in the manner of Liszt, gathered about him a class of student disciples. "Has he enough pupils to make the scheme pay?" some sceptic wished to know. A Philharmonic flutist said: "He doesn't take any money for the lessons; the instruction is gratis." The café scoffers got their final quietus when Busoni gave his monumental course of orchestral concerts in Berlin, at which he played all the important concertos in the piano repertory, and then followed with recitals devoted singly and separately to Liszt, to Chopin, and to any other programmatic scheme he felt himself called upon to illustrate, irrespective of its possible box office aspect or its conformity to prevalent public or pianistic notions regarding the complexion of recital programs. The same tendency to follow his own inclinations distinguished Busoni's musical career until the end. He chose the unconventional Schubert-Liszt Wanderer fantasia for his debut in New York and was induced only after long argument to substitute in its place the Beethoven Emperor concerto. The first recital program had a thoroughly unfamiliar look, and the second one flaunted the red flag of anarchy even more markedly. There were "adaptations," or "elaborations," made by Busoni himself, of the music of Bach, Beethoven, Mozart and Paganini. Followed Chopin with all his twenty-four preludes, and Liszt, with the much praised and deeply damned B minor sonata. And what was Busoni's concerto selection for the palpably popular Sunday night concerts then being given at the Manhattan Opera House? Liszt, Tchaikowsky, Rubinstein? Far from it! He gave the sorely neglected Weber a chance to shine, and

played his historical old Concertstück, voted faded and hopelessly passé by nearly every other modern virtuoso of repute. Busoni's kind is rare. It has gone out of fashion.

Generous P. J. F. writes: "Now that the winter evenings are coming, and the fireside beckons to hours of leisurely reading, do not forget to include in your list, Window Trimmer's Handbook, published by John C. Winston Company. It contains information in regard to displaying merchandise of all kinds in show windows, show cases, and store interiors. It is undoubtedly the best book of its kind published. Has 315 pages, 293 illustrations."

Edward Ballantine is out with a set of piano variations (published by the Arthur P. Schmidt Co.) on the subject of Mary Had a Little Lamb. The composition, while parodistic in purpose, handles the merry little folk tune with exquisite musical instinct, and the result is a set of miniatures as artistic as they are humorous. The imitations of Debussy, Liszt, Tchaikowsky, and Wagner are particularly clever and finished bits of musical fooling.

There was a gain of 1 per cent. in the average wages paid to factory workers in New York State from July to August. In this connection it is comforting to learn, that while the building material industries are booming, depression rules the manufacture of pianos. What I should like to see, personally, is a severe slump in the life insurance business, because then the man just across the narrow court from me would go broke, he couldn't keep up the payments on his young daughter's piano and the installment men would come for it.—Morning Telegraph.

The critic's conscience doth make cowards of many of his readers.

Perhaps those lines on Mars are for the purpose of recording the music of the spheres—much talked about by poets but as yet unviewed (and strictly speaking, unheard) by musicians.

Louis S. Stillman, pianist, pedagogue, and philosopher, has been reflecting on various musical matters and these paragraphs are some of the results of his cogitations:

Why does the modern composer explain at length when he has nothing to say?

Would the royalties on most modern compositions defray the expenses of paper, ink, and pens, of the composers?

Modern compositions and ice are synonymous terms—both lack warmth.

In justice to the American composer, it may be said that he is achieving relatively as much as his brother composers in foreign lands. Why not imitate the Hughes idea? Call a conference of composers and musicians and agree to halt the output for a number of years. Say fifty—or a hundred might be better.

It is more than passing strange that when tallow candles were used, when the oil lamp was lit till midnight (it probably went out at that hour from want of oil) creative artists evinced more originality and imagination. Now, with the electric light, telephone and the Eighteenth Amendment, one cannot find either imagination or originality in the realm of art, with the largest telescope. Why? Why? Why?

Quite the contrary seems to be the case with the interpretative artist; who has steadily increased in ability to reproduce more accurately the spirit of the great art works. The electric light does not seem to interfere.

The twentieth century probably will be known in history as the beginning of the golden age of music—so far as financial reward is concerned.

Recording time from the books of Moses up to the present we have a stretch of six thousand years. In the period of recorded history vast changes have taken place—from almost universal ignorance to well nigh universal education. In another hundred years there probably will be universal education in music.

Robert Louis Stevenson cautioned young authors against wasting time on new works and the daily paper. Modern composers doubtless read the papers. Their compositions sound like it.

Rachmaninoff more than any other contemporary master is continuing the idiom of music in the sphere in which music belongs.

The trend of modern music is about as correct as a snake dance danced by snakes. If a snake could learn to stand on the end of its tail it never would crawl again.

Ethics is advancing far more rapidly than cursory observation indicates. The age of sincerity and truth is dawning. The predictions of the prophets are read and understood far more generally than at any epoch in the world's history. Revelation and evolution are keeping pace in education, science, and industry. If beauty in the form of music achieves universal recognition, who can tell but that it may usher in the long-expected millennium, leading to universal understanding and appreciation of the seven arts? A glorious contemplation.

Ernest Newman saw the play, Great Music, not long ago, and in an Evening Post article he takes the author to task for basing his drama on the premise that composers write most freely and successfully when they are inspired by love of a woman. Mr.

Newman points out rightly that such an assumption is nonsense. The history of music is full of examples to the contrary. Take the great symphonists alone. Mozart began to pour forth music when he was a child and never stopped until almost the day of his death. Beethoven, in or out of love, worked his muse with unceasing regularity. Schubert's prolific inspiration never stopped although his romantic life was singularly uneventful. Haydn was another wholesale writer. Brahms preferred beef-steak and beer to women. Tchaikowsky ignored them with pathological indifference.

"Who first extracted music from the rims of wine glasses?" demands a correspondent. We might as well be asked offhand when the Ladrone Islands were discovered.

In opera war, no matter which side wins, the public pays the indemnity.

At a dedication festival service in a country church the following announcement was made by the vicar: "The collections today will be devoted to the arch fund, and not, as erroneously printed on the service papers, to the archfiend."—London Daily News.

Of all horrible abominations in the way of street noises, the worst is the peripatetic calliope, which travels up and down our main thoroughfares, tooting popular songs for "boosting" purposes, and driving at least one inoffensive citizen to thoughts of crime.

A clever amateur calls Trovatore the A, B, C of opera, and Tristan and Isolde, the X, Y, Z.

In the biography of Richard Brinsley Sheridan by Walter Sichel, he sums up the great playwright's antithetical characteristics in this apt phrase: "The psychology of Sheridan, rendered in music, would prove a scherzo serio, a strange medley of tears and laughter." While there is no such thing, strictly speaking, as a "scherzo serio," yet the biographer's meaning is made clear in the term. It is seldom that authors use musical phraseology either with sense or success.

An orchestra of real American Indians is being heard in Germany, Belgium, Switzerland and Austria. On the programs we notice such typically Indian names as Haydn, Lehar, Kela Bela, Johann Strauss, Irving Berlin, Moszkowski, Flotow, Weber, etc. The only Indian orchestra we ever heard played here in vaudeville and broke all records for maltreating time, tone, and tune.

The United States parcels post has proved to be a great success. It enables American symphonic and operatic composers to get back their manuscripts in bulk from the publishers at half the sum it used to cost.

American composers in search of fruitful native themes on which to build grand opera librettos should not forget the Mellon aluminum revelations, Teddy Roosevelt's candidacy for the Governorship, Mayor Hylan's stand on the New York transit question, the flight of the ZR-3, the baseball scandal, the Wall Street slump, the conditions in the building trade, the fight of the embattled American farmers, the new taxicab regulations in New York, and Secretary Hughes' stand on the Geneva suggestion of American participation in European internal affairs. Further vital subjects will be supplied on demand.

Ode to the Tausig piano transcriptions of Strauss waltzes: "Tho' lost to sight, to memory dear."

Starting in plenty of time, certain misguided persons are asking for summer grand opera in our city parks next year. The trills of the tomtits, the roulades of the robins, and the staccatos of the sparrows are sufficient open air grand opera. For accompaniment to the feathered vocalists, Nature has supplied Aeolian zephyrs that sigh and murmur more sweetly than any instrument ever fashioned by the rude hand of man.

By the way, are there any tomtits in Central Park?

At any rate, grand opera at the Metropolitan is only ten days off.

And the musical season is on.

Heigho! Also Cheerio!

LEONARD LIEBLING.

### ABOUT TUNES AND BRAHMS

The appended is an excerpt from a letter from Oscar Hatch Hawley:

I was much interested in Patterson's defense of "Anti." He wins. It is a fact that only a few tunes of Brahms stick in the memory and are whistleable. I could whistle forty or fifty of the songs and some of the melodies from the C minor symphony and from the piano sonatas, the violin concerto, the quintet for clarinet and strings, etc., but nothing like the themes I could recall from any other major composer. However, I never considered tunes really essential to music. They are a pleasant contrast to the general material of music (which is sound in harmonic vibration) but it has always seemed to me that the importance of tunes has been greatly overestimated. You see it is this way: I do not believe that the stuff called folk music, negro spirituals, etc., has any near relation to music in the academic sense. Songs are far removed from academic music. Academic music (I mean the highest type of spiritual expression in the emotional medium of sound) is a thing apart from that which is appreciated by the multitude. It can never be understood by the multitude and it is more or less a desecration to play it to them. It should be preserved forever for the initiate. Tell Mr. Patterson that I bend to his argument.

(Signed) OSCAR HATCH HAWLEY.

This was probably not written for publication, but it brings up a point of such interest that it is used as a text for comment.

Mr. Hawley says he has never considered tunes essential to music, and then goes on with reference to negro spirituals—and from the whole manner of his reflections it appears that he and I are talking of two different things when we speak of tunes. When he speaks of tunes he means, apparently, something of a lowly and popular character, and something spun out into simple melodic form, the trite sixteen or thirty-two bar form of the folk song. When I speak of tune I mean, strictly speaking, only part of a tune. In my book on tunes I have carefully specified these subdivisions and distinctions, and have called the bit of melody that is the subject either of song or symphony a tune-germ. My erudite friend, O. G. Sonneck, suggests "generic link."

Whatever it may be called, and however short it may be—and it is often but a few notes—it seems necessary to have some subject of definite design and appeal as the basis of music whatever form the music may take. Otherwise, so it seems to me, music must become a mere vague wandering (like much of that of the moderns). Wagner was able to write page after page of interesting matter, though it often lacked what we call form, being merely intended to accompany the drama, by the simple expedient of selecting for treatment themes of very definite character as well as beauty (or expressiveness—for the grotesque is not ordinarily thought of as beautiful).

But just suppose for a moment that Wagner's themes had not been definite and expressive! Just imagine these four or five hours of music as in Tristan, Götterdämmerung or Parsifal, based upon themes of so little character as to be unrecognizable, unremembered, so that, though they might recur, one would fail to appreciate their recurrence!

Symphonic development is interesting either because it is clearly the development of something, or because it clearly leads to something definitely new or to the repetition of something we instantly recognize as a subject. Every composer knows that. And most listeners realize, when the symphonic development reaches the stretto and climbs up and up, forcing one into a fever of suspense, that something is to come. We remember, for instance, in the first movement of the fourth symphony of Tchaikowsky, how the music climbs and climbs, and the tremendous thrill to us when the great horn theme of the beginning suddenly bursts upon us out of all that feverish noise and clamor. And will Mr. Hawley deny that in such a case the theme must be pungent, definite, recognizable—in other words, a bit of tune? We know, in fact, that this climbing process is futile, almost shameful, when it culminates in emptiness. It is shameful because it is so evident that the composer intends to say something great but fails, so evident that the composer intends to invite us to a glorious feast but offers us only empty dishes.

It is not my intention to enter into the Brahms controversy which have given rise to this interesting exchange of arguments. Brahms may or may not have the great themes. That is a point upon which posterity must ultimately pass judgment. But surely, as an abstract proposition, one must recognize that the composers who have won immortality are the composers who have possessed that power of inventing tunes or themes that are "haunting," and have developed those themes into great works.

F. P.

### AN INTERESTING LETTER

La Follia, an Italian journal of New York, prints an interesting letter written by the late Arrigo Boito to Enrico Caruso in the Spring of 1912:

"Nerone is finished. There is nothing to do now

but to give it a final polish, after which it will be ready for performance. I expect it will be done simultaneously at La Scala and the Metropolitan. In case arrangements are made for the latter, I have thought seriously of you for the title part, a role for which not only your art but your physique as well, are especially fitted. I will send you the libretto very soon, with its latest changes. How does it appeal to you? I shall be obliged if you will let me know very soon."

The reply, adds La Follia, was immediate. Caruso expressed himself as highly honored to be chosen by Boito, and more than willing to undertake the part. Neither of them lived to see the first performance of the work.

### GODOWSKY HONORS HENIOT LEVY

Leopold Godowsky has recently honored his friend and colleague, Heniot Levy, of Chicago, by dedicating the second movement of his arrangement of the Bach violin sonata in B minor to the well known pianist, pedagogue and composer.

The present tour is the thirty-second of John Philip Sousa and his Band, and quite the most successful of them all, at least as far as New England is concerned. From September 15 to September 28, Sousa and his men played in New England to a gross of over \$65,000, something like \$10,000 better than any previous Sousa two-week record in New England. For the first time the famous bandmaster has been playing jazz. His own arrangement of some of Broadway's latest tunes, called Music of the Minute, has been a particularly well liked feature of his programs, and his own fox trot, Peaches and Cream, has been another success of the present tour. All the highbrow frowns in the world will not down jazz, it seems. There is an irresistible quality to its rhythm which only the most affected can pretend to ignore.

### BEETHOVEN PURE

Beethoven was quite right in asking the publisher, Thompson, from time to time for an increase in the price paid him for arranging so many favorite Scotch and Irish songs. The great Ludwig did a most businesslike job. At the same time, it cannot have taken him more than two or three hours to do one of them, as they called for an amount of thought that cannot have given that great brain

## I SEE THAT—

Aeolian Hall has been resold at a profit said to be \$1,000,000 over the figure paid for it three months ago.

Vincent Lopez and his Jazz Harmonic Orchestra are to tour the world.

The Colorado State Teachers' College now has a new home. Thelma Given believes that America has the best teachers. The Young Men's Symphony Orchestra of New York is seeking players.

President Jenkins of the Verdi Club has given fourteen song recitals within the past few weeks.

Judson House says he likes Jazz very much.

Von Doenhoff and Schulz played a Strauss sonata from the same copy used by the composer and Schulz twenty years ago.

George Liebling is due to arrive today in New York on the Resolute and will spend several months in this country.

A luncheon was given in Amarillo in honor of May Peterson by the Music Teachers' Association of Texas.

The ninth all-American Music Festival was recently held in Buffalo, N. Y.

The Artists' Series Concerts for the benefit of the Music School Settlements will be resumed this season.

Edna Thomas had some exciting experiences on her trip around the world.

Percy Grainger will have an extensive tour of Australia and New Zealand in 1926.

William A. C. Zerff's vocal method has been introduced at the MacPhail School in Minneapolis.

Alma Kitchell leaves for a western tour on October 26.

Emilio de Gogorza will present a number of novelties on his programs this season.

Reuben Davies opened his concert tour with an appearance in Chickasha, Okla., October 21.

Carlos Salzedo has been working on the latent possibilities of the modern Irish harp.

Guimar Novaes, the Brazilian pianist, sailed for America on October 15.

Grace Leslie will sing Silberta's new song, Beloved, at the Studio Club.

The George Gaul Orchestras and Bands is the name of a new enterprise which has opened offices in New York.

Pavlowa and her Ballet Russe began a three-weeks' season at the Manhattan Opera House last Friday evening.

The Academy of Teachers of Singing has formulated and published a new code of ethics.

John McCormack began his annual concert tour in Boston on October 19.

The Chicago North Shore Festival Association announces its annual \$1,000 prize contest for an orchestral work.

Sol Hurok has signed a five-year contract whereby he will exclusively control all bookings in the Manhattan Opera House.

Stella de Mette sang six performances in six days with the San Carlo Grand Opera Company.

It is reported that about 1,000 people who wanted to hear

pause for very long. Beethoven complained to Thompson because the publisher failed to send the words along with the tune to be arranged. The results are apparent, for instance, in Sally in Our Alley, where several strong musical accents come upon unaccented syllables of the text.

The bareness of Mrs. Coolidge's Music Temple at Pittsfield does not greatly suggest the British drawing room of the early nineteenth century, but with Richard Hageman playing the Beethoven accompaniments in exactly the straightforward style suitable to them, and Hugo Kortschak and Emmeran Stoeber seated at one side and busy with the four-square obligatos, one got a very thorough idea of the taste of the English amateur of a century ago. All that was missing was the powdered wigs and knee breeches.

### THE PROPHET WITH HONOR

Fort Worth, Tex., evidently thinks a good deal of Mrs. John F. Lyons. Here is what a recent editorial in the Fort Worth Record had to say about her:

One of the outstanding figures in Fort Worth, from a national as well as a local angle, is Mrs. John F. Lyons, for twenty years president of the Harmony Club of this city, and now in her second term as president of the National Federation of Music Clubs. Mrs. Lyons is known and appreciated in Fort Worth; she is not without honor in her own community, but the old rule does have its application here, for Fort Worthians do not begin to appreciate what she has done and is doing for this city, and how high she stands in the world of music. Just a reminder of what others think comes with a copy of the Los Angeles Herald. Four columns wide, dominating the front page, is a fine drawing of Mrs. Lyons by a staff artist. Some weeks ago the New York Times devoted an entire page, with a large portrait, to an article by Mrs. Lyons on the work of the women in bringing music to Fort Worth.

It is well that Fort Worth should know how one of its citizens is regarded without its borders. It is well that Fort Worth should know how it is honored in the honors showered on her. In view of her services to the community isn't it time that Fort Worth, officially and unitedly, got behind music as Los Angeles is getting behind music? Should the women of the city, practically alone, bear the burden of bringing the best music on earth to this community? Los Angeles would be proud to have one of its women in the position one of Fort Worth's women holds today. Los Angeles is making great strides in putting music in the place it should occupy. Mrs. Lyons earned her place practically single-handed, so far as official help from the community is concerned. We ought to back her up with a community musical program. And some day we ought to erect an auditorium and emblazon her name across its facade.

Chaliapin were unable to secure seats for his concert at the Manhattan Opera House last Sunday.

Harrison & Harshbarger have arranged a new series for Chicago, to be known as the Uptown Civic Concert Series.

Ashley Pettis is located in new studios at 59 West Ninety-first street.

The National Musical Managers' Association of the United States has elected officers for the coming year.

Claire Dux is concluding her third Pacific Coast tour within one year.

Numerous scholarships have been awarded at the Master Institute of United Arts.

Herman Devries has declined an offer to lead the master class conference in voice at the 1925 convention of the Nebraska Music Teachers' Association.

Joseph Schwarz is due to arrive in this country October 24.

According to a cable dispatch, Leginska's debut as a conductor was sensational.

Clara Clemens will give her series of historical song recitals in New York.

Anton Bruckner was born one hundred years ago, his birthday being September 4, 1824.

The San Carlo Opera Company is this week dedicating the new \$2,000,000 Civic Auditorium in Memphis, Tenn.

Bonci ridicules the idea that his forthcoming tour will be his "farewell" tour in America.

Walter Marshall Bacon died suddenly on October 12.

Demetrio Onofrei was married to Bianca Saroya on October 15.

Charles Hackett has returned from a concert tour of the Antipodes and New Zealand.

Leo Fall, Viennese operetta composer, is in New York to witness the premiere of his Mme. Pompadour.

Nevada Van der Veer will sing five performances of The Messiah during the Christmas holidays. G. N.

### New Musical Organization Opens Offices

The George Gaul Orchestras and Bands, a new enterprise, has opened offices at 2115 Madison avenue, New York, for the purpose of furnishing music by professional talent, artists and soloists for various functions. Branch offices under the same management and supervision are to be opened in Washington, and branches in Philadelphia and Richmond also are contemplated.

### Beatrice Martin to Program Beloved

Beatrice Martin, soprano, likes Silberta's Beloved so well that she has added it to her list of American songs for use this season.

### Mme. Sturkow Ryder Visits New York

Mme. Sturkow Ryder, the pianist, was in New York City for a few days last week on her way home from Atlantic City.

### Estelle Liebling Pupil Sings with Gallo

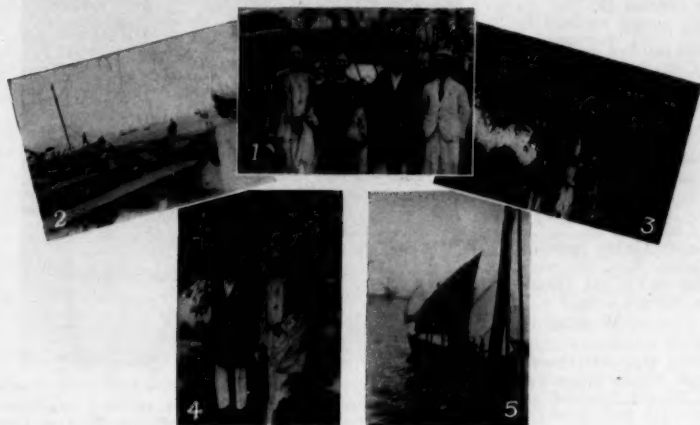
Fredonia Frazer appeared twice in the first two weeks of the Gallo season in New York.

## EDNA THOMAS, ON EXCITING TRIP AROUND THE WORLD, ENJOYS NUMEROUS INTERESTING EXPERIENCES IN INDIA

Edna Thomas, who has delighted audiences in this country with her inimitable recitals of songs of the Old South, made her second appearance in London this spring and was immediately signed for Australia and New Zealand. The accompanying pictures show the singer and her accompanist, Mary Hyams, enduring many difficulties while crossing India. Miss Thomas will be back in America for the season of 1925. Traveling under difficulties evidently

joyous at seeing rice fields, flowers, banana trees, corn, etc., such as they thought could only have been behind Southern levees, or on the banks of a bayou.

"With thirteen hours to wait between trains," said Edna Thomas, "Madras was seen leisurely through the courtesies of acquaintances, and then a fresh start for the South's last embarkation port for Ceylon. For long distances, the road had been temporarily built upon a rice field that was



EDNA THOMAS AND HER  
ACCOMPANIST, MARY  
HYAMS, CROSS INDIA TO  
TAKE THE BOAT FOR  
AUSTRALIA.

(1) Miss Thomas and Miss Hyams, and the bearer boys. (2) The inundation, owing to the recent floods. Miss Thomas and party had to be taken across the reef in baskets, pulled by the natives. (3-4) At Ceylon. (5) Showing another mode of conveyance through the Far East.

must keep singers "fit to sing," judging by the experiences most of them have in arriving on time.

After a splendid journey through India, with numerous courtesies having been shown her, Edna Thomas arrived in Calcutta, and, to her dismay, found no boat for Colombo within two weeks, yet the Moldavia, on which she sailed for Australia, left within that time. All of Southern India was inundated with floods. Calcutta friends advised against making what is known as the East Coast trip, but once having been on an Indian train, one feels that nothing can be worse, so Edna Thomas gave the instructions: "Boy, pack; get a dozen bottles of soda, fruit, Memsahib's cane!" (Mary Hyams insisting upon pushing natives out of her way in up country as most Europeans do, by moving them aside with her cane). "Boy," having been loaned by an English friend, was able to cope with anything that seemed to arise.

On the Indian mail trail from Calcutta to Madras was not a tedious journey, as those two Louisiana girls were

ruined and silted until it resembled the side of Vesuvius. The only Europeans were those in our car, about eight.

"The train could not run more than two hours the next night, then at snail pace. At dawn, chota hazri (early breakfast) was brought and the train started. In two hours we were in Cuddalore. Then the fun began—coolies swarming about the train with "boxes," erstwhile trunks, suit cases, soda water (I have washed my face and teeth with soda water so often that during the past few days it seems unnatural), camera, Mary Hyams' cane—and she needed it that morning—we climbed over and into one of the above pictured boats. It was an experience to be pulled by practically naked natives who chanted weird songs or chattered among themselves like magpies. Then on to the Curzon, and for four hours we had a most glorious trip on the Indian Ocean. A gorgeous day. Then more little boats, this time hauled over the reefs by ropes, and finally tea in the train at 4:15. Before very long we had left India in the distance and were headed for Australia."

### Leo Braun at Work Again

After a summer of recreation and rest in Europe, Mr. Braun, well known vocal instructor and coach, has returned on the SS. Resolute.

"It is a great stimulant to go abroad after so busy a season as I have had," he said to the interviewer, "but a far greater joy than all of Europe can offer is the feeling of coming home to the U. S. A. again."

Mr. Braun reopened his studios on September 29 and expects a busier season than ever.

The Brahms Club, of which Mr. Braun is the conductor, commenced rehearsals on October 1 and is preparing some

voiced that sentiment here today. I am sure Caruso himself never received a greater ovation. It was a marvelous concert. Gigli is one of the most gracious artists I ever presented. Without question this was the greatest concert ever given here to open a Denver season."

### National Managers Elect Officers

The National Musical Managers' Association of the United States has elected for the coming year the following officers: George Engles, president (second term); Daniel Mayer, first vice-president (second term); Mrs. Antonia Sawyer, second vice president; Fitzhugh Haensel, treasurer (second term); Catharine A. Bamman, secretary (seventh term). The board of directors includes John T. Adams, Loudon Charlton, Charles L. Wagner, R. E. Johnston and Arthur Judson.

The full membership of the Association is as follows: Catharine A. Bamman, Loudon Charlton, F. C. Coppicus, George Engles, Annie Friedberg, Fortune Gallo, Fitzhugh Haensel, M. H. Hanson, Evelyn Hopper, S. Hurok, R. E. Johnston, Arthur Judson, Daniel Mayer, D. F. McSweeney, Mrs. Antonia Sawyer, Charles L. Wagner, Wolfsohn Musical Bureau, Evans & Salter (new member), L. D. Bogue, new member.

The association passed the following resolution: "Be it resolved that the members of the National Musical Managers' Association of the United States hereby agree to do all in their power to begin concerts on time or at least as close to the hour announced as it is possible to do, ignoring the late comers."

### Musical Guild Meets at Hughes Studio

The New York Chapter of the Musical Guild held the first meeting of the season on Sunday afternoon at Edwin Hughes' studio. The president, Mrs. Arthur B. Wells, attended. The audience enthusiastically received the interesting musical program presented by Margot Samoranya, soprano, and Bedrich Vasha, cellist of the New York String Quartet. Miss Samoranya's program consisted of two groups of songs including She Was Once Thine, by Gretcheninoff; Lilacs, by Rachmaninoff; Voici que le Printemps, by Debussy; Fantoches, by Debussy; My Love's an Arbutus, and Kitty of Coleraine, anonymous; Beyond, by Barnett; The Little Shepherd Song, by Wintter Watts; and Love Went a-Riding, by Frank Bridge.

Mr. Vasha played in a skillful manner the Adagio from the concerto by Dvorak, Ballade by Suk and Rondo by Dvorak. Both artists added encores to their groups.

### Ashley Pettis in New Studios

Ashley Pettis, the young American pianist who toured this country last season giving an all-American program, returned from Europe recently, where he had an interesting summer. He played in several concerts and while in Germany picked up some new compositions which are little known here. He has opened new studios at 59 West Ninety-first Street and is devoting some time to teaching as well as to preparing his own concert programs.

### Grace Leslie to Sing Beloved

Grace Leslie will sing Rhea Silberta's Beloved at the Studio Club, with the composer at the piano, on Friday afternoon, October 31.

## CONCERT RECORD OF WORKS BY SOME OF OUR BEST AMERICAN COMPOSERS

### Edward Ballantine

Variations for Pianoforte on "Mary Had A Little Lamb" (in the styles of ten composers)  
(No. VI. Tschakowsky "Valse Funebre")  
Mrs. Henry C. Schulz, Yonkers, N. Y.

### Florence Newell Barbour

O Wild West Wind.....Elizabeth De Graw, New York  
Memory's Voices.....Mary Webb Nicholson, Guilford College, N. C.  
Awake, It Is the Day.....Martha Leach, Peoria  
The Call to Worship (Sacred)  
Ethel B. Koelbe, Bloomfield, N. J.  
Mrs. Henry Schouten, Keokuk, Ia.

### Floy Little Bartlett

Sweet Little Woman O' Mine,  
Frederic Baer, Summit, N. J.; Jersey City, N. J.; Troy, N. Y.,  
Portland, Me.  
Vacation.....Frances Sonin, New York

### Marion Bauer

Oriente.  
Florence Otis, New Orleans; San Antonio, Dallas, Fort Worth,  
Tex.  
Up the Ocklawaha (Violin).....Ruth Kemper, Washington Heights, N. Y.

### Mrs. H. H. A. Beach

The Year's at the Spring.....Jeanne Gordon, New York  
June.....Jane R. Cathcart, New York  
Ah, Love, But a Day.....Josephine Bonniwell, Yonkers, N. Y.  
Elle et Moi.....Gretchen Hood, Washington, D. C.  
The Wandering Knight.  
Frederic Baer, Jersey City, N. J.; Syosset, L. I.

### Gena Branscombe

Recital under Auspices New York University Summer School  
(Department of Music)

I Send My Heart Up to Thee (Serenade).....Ethel Tonks  
A Lovely Maiden Roaming.....Ethel Tonks  
Krishna.....Alois Havrilla  
I Bring You Heartscase.....Alois Havrilla  
At the Postern Gate.....Alois Havrilla  
By St. Lawrence Water.....Thelma Shaw  
Just Before the Lights Are Lit.....Thelma Shaw  
In Arcady by Moonlight.  
The Morning Wind.  
(Trio for Women's Voices) Sextette.

### G. W. Chadwick

Thou Art So Like a Flower.  
May Peterson, Los Angeles; Maxwell H. Savelle, New York.  
O Let Night Speak of Me.....Aline H. Shute, New York

### Ralph Cox

Aspiration.  
Elizabeth De Graw, New York; Madeleine Bridges, Los Angeles;  
Verna Lean, Milwaukee.  
Peggy.....Nellie Sellman Small, Orange, N. J.  
To a Hillock.  
Mary Davis, New York; Elizabeth Stillwell, Los Angeles.  
I Know a Trail.....Frank Casey, Guilford College, N. C.

### Arthur Foote

Tranquillity.  
Vera Curtis, New York; Elsie Rockwell, New York.  
Shadows.....Lotta Madden, Seattle  
An Irish Folk Song.....R. A. Barnet, New York  
In Picardie.....Frank Casey, Guilford College, N. C.

### G. A. Grant-Schaefer

The Long-tail Blue (Old Song).  
May Peterson, New York, Lincoln, Neb., Amarillo, Tex.  
Musieu Bainjo (Creole Song).  
May Peterson, New York, Lincoln, Neb., Amarillo, Tex.  
Little David (Old Negro Song).  
May Peterson, Brownwood, Amarillo, Tex.  
Giles Scroggins (Old English).  
Charles Norman Granville, Boulder, Colo., Sioux City, Ia., Wayne, Nebr.  
Calm Be Thy Sleep.....Elizabeth De Graw, New York  
The Forest Court (Operetta in one act).  
Public Schools, Montrose, Colo., Colton, Cal., The Girl Scouts, Williamstown, Mass.

### Bruno Huhn

Invictus.  
Frederic Baer, Summit, N. J., Syosset, L. I.; Frank Casey, Guilford College, N. C.

### W. J. Marsh

Canterbury Bells.  
Harold L. Butler, Plattsburg, Oswego, N. Y.; Zelma Farlow, Guilford College, N. C.

### Francisco di Nogero

My Love Is a Muletter.  
Beatrice MacCue, New York; Delphine March, New York.  
A Sevilla Love Song.....Delphine March, New York  
La Gitanina (From Roumanian Fields).....Delphine March, New York  
The Shadowy Garden.....Delphine March, New York

### Marion G. Osgood

Venetian Waltz (Violin).....William Quandt, Lockport, N. Y.  
Old Brocades Gavotte (Violin).....David M. Walker, Lockport, N. Y.

### Anna Priscilla Risher

A Baby's Hair Is Built of Sun, Blanche McTavish Smith, Los Angeles  
The Song of the Brown Thrush.  
Louise Frazier, Guilford College, N. C.; Mrs. Frank Houser, Winston-Salem, N. C.  
As in Old Gardens.....Lauretta Margard, Clyde, O.  
O Mistress Mine (Trio for Women's Voices with Violin Obl.)  
The Call (Trio for Women's Voices).  
Madrigal Octette, Los Angeles.  
Sail, White Dreams (Trio for Women's Voices).  
Madrigal Octette, Los Angeles; Woman's Lyric Club, Los Angeles.

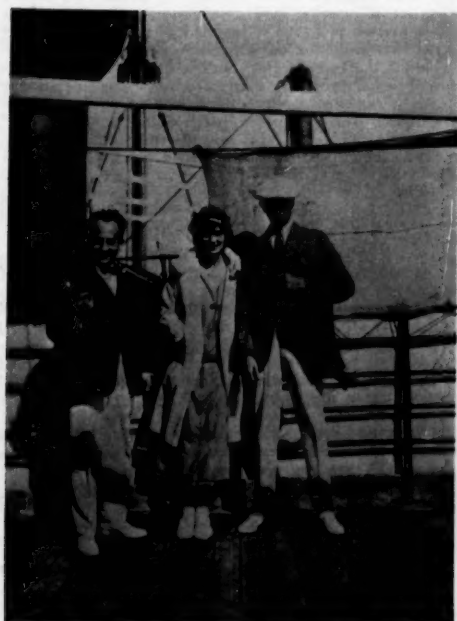
### Claude Warford

Program  
presented by  
Marjorie Lauer and Katherine Timpson, Sopranos  
Mary Davis, Mezzo Contralto  
Henry Johnson, Tenor Joseph Kayser, Baritone  
Wurlitzer Auditorium, New York  
Soprano: Life's Ecstasy.  
Baritone: The Last Wish; Thy Heart's a Rose.  
Quartet for Mixed Voices: Twilight to Dreamin'.  
Trio for Women's Voices: A World of Dreams; Approach of Night;  
Down the Lane.

### RADIO BROADCASTS

#### Robert Huntington Terry

Program broadcasted from New York City  
The Sky is Always Blue, A Song for the Seasons, Early News.  
The Morning is Calling, Lavin' Along.....Martha Fine  
Valse in G sharp minor.....Edna Fields  
.....R. H. Terry  
(Advertisement)



LEO BRAUN, MISS WORMS AND ARTUR BODANZKY  
on the steamship Resolute.

very interesting programs of old and modern compositions. The dates of concerts will be announced later.

The accompanying snapshot taken aboard the SS. Resolute shows, from left to right, Leo Braun, Helen Worms and Artur Bodanzky.

### Gigli a Sensation in Denver

A. M. Oberfelder, the well known Denver manager, was evidently thoroughly satisfied with Beniamino Gigli's recital there on October 18. Under that date he wired Manager R. E. Johnston: "No wonder they call Gigli Caruso's successor. Seven thousand five hundred people frantically

## CHICAGO

(Continued from page 5)

nition she received. She has much aplomb and, with some further coaching in the line of adding color to her tone, she will be heard from later.

A happy addition was the Muenzer Trio, which added much delight to the evening in its concert work and accompaniments from the standpoint of splendid artistry. A word for Hans Wagner of this trio, who presided at the piano, is well merited.

## S. A. M. SPECIAL CONTEST.

On Wednesday evening, November 19, in Orchestra Hall, will occur the special contest for the four young American pianists who have stood first and second in the two piano contests already held by the Society of American Musicians. The prize-winner will receive an appearance as soloist with the Chicago Symphony Orchestra in the regular Friday afternoon and Saturday evening concerts this season.

The number chosen to be played is Liszt's Hungarian Fantasia with accompaniment by the Chicago Symphony Orchestra under the direction of Frederick Stock. The contest will be open to the public. The four pianists who are to compete are Joseph Brinkman, Margaret Farr, Mabel Lyons and Lillian Magnuson.

## HERDIEN AND GANNON AT KIMBALL HALL.

Mabel Sharp Herdien, soprano, and Rose Lutiger Gannon, contralto, two of Chicago's most distinguished vocalists, were the soloists at the noon-day recitals at Kimball Hall, last Friday noon. Mrs. Herdien, who has made a big place for herself among leading American sopranos, has been heard so often in this city that in stating that she was in splendid fettle will be sufficient to understand the spontaneous response of the public at the end of each song. Mrs. Gannon occupies the same high position as a contralto that Mrs. Herdien does as a soprano, thus the words addressed to the soprano can well be repeated for the contralto. Both singers were heard in duets. Their voices, like their art, matched so well that better team-work would be hard to conceive. Both belong to that category of singers well deserving the title of musician. Successful on the concert platform, with oratorio societies (and Mrs. Gannon with grand opera, as she is well remembered as a former member of the Chicago Grand Opera), these two ladies have been very successful in the studio as well. Mrs. Herdien, a student of the late Mrs. Fox, succeeded her mentor at the Chicago Musical College. Mrs. Gannon has also been connected with that school for many years and both have turned out pupils who have been a credit to

themselves and the school where they are teaching. A very fine recital that should be repeated in the near future!

## STURKOW-RYDER STUDIO.

A letter from the Heizer Music School of Sioux City, Ia., states that the Twelve Dances for Violin and Piano, by Sturkow-Ryder, were recently played before the MacDowell Club of that city, and were enthusiastically received.

Lillian Lewis, former pupil of Mme. Sturkow-Ryder, has been engaged to teach at the Minneapolis Conservatory of Music.

Jean MacShane will play two groups of compositions by Scandinavian composers on a special program of the music study class of the North End Club on October 27.

## CHICAGO MUSICAL COLLEGE NOTES.

The Chicago Musical College gave the third of its Sunday afternoon concerts on Sunday in the Central Theater. The program was broadcast by the Chicago Tribune (WGN).

A recital was given last week by Inez Bringold, student of Maurice Aronson, at the Masonic Temple, Des Moines, Iowa.

Dawn Hulbert, studying with Graham Reed, is becoming increasingly popular as a concert artist. She sang October 13 at the reception given by the North End Mothers' Club, Evanston, and on the following day was soloist at the concert of the Lake View Woman's Club.

Frieda Stoll, student of Belle Forbes Cutter, appeared with success at a concert given in Racine, Wis., last week.

Felix Borowski lectured on Saturday in Central Theater on the Music of the Hebrews and the Ancient Greeks.

## ACTIVITIES OF THE MUSICIANS' CLUB OF WOMEN

The Musicians' Club of Women opened its season's activities on October 13 with a concert at the Fine Arts Recital Hall, given by the following members: Helena Stone Torgerson, Helen Prothermore Axtell, Lillian Magnuson, and Fredericka Gehhardt Downing.

## ELSE HARTMAN ARENDT STUDENTS IN RECITAL.

Else Hartman Arendt presented four artist-students in recital at the Sherwood Recital Hall, October 14. Mme. Arendt, who heads the voice department at the Sherwood Music School, has established a reputation as one of the finest voice teachers in Chicago, and from time to time presents worthy exponents in recital. George Gordon, who opened the program, proved an artistic interpreter with a well-trained, flexible baritone voice at his command. He sang beautifully selections by Mendelssohn, Robert C. Clark and Sanderson. Following him came Lucille Long, the possessor of a gorgeous contralto voice, admirably handled by its possessor. She won hearty plaudits for her singing of the Canoe Song from Cadman's Shanewis, Brown's Night and Dargomizky's Three Cavaliers. LeRoy Hamp scored instant success with his beautiful singing of Il mio Tesoro from Mozart's Don Giovanni, Purcell's Passing By, and Hammond's Pipes o' Gordon's Men. Here is a tenor destined for a brilliant future. His lovely, pure voice has been well trained and is most artistically and intelligently used by this young singer. Last but by no means least came Helen B. Cole, soprano. Mrs. Cole has much to recommend her to the public, with a charm of manner, artistry and a lovely soprano voice of exceptional quality. Judging by the manner in which she sang Tschakovsky's Was I Not a Blade of Grass, Barnett's Nightingale and Hageman's At the Well, Mrs. Cole should go far in her art. Each participant was warmly applauded by the listeners and Mme. Arendt has every reason to feel proud of these young artists. All four have solo positions in various churches here. Edwin Stanley Seder played beautiful accompaniments.

## ESTHER LASH WELL LIKED BY WOMAN'S CLUB

Esther Lash was given an ovation on October 9 by the Ladies of the South Woman's Club on the occasion of its opening meeting. Her group of Old Favorites of America in Kate Greenaway costume, uniquely presented, called forth rapt enthusiasm. Her versatility was marked as was her excellent taste of selections. Mme. Lash is booked for four recitals in Illinois and Michigan the week of October 27.

## AMERICAN CONSERVATORY NOTES.

The national competition for original composition prizes offered by the Mu Phi Sorority resulted in the following awards, made by the judges: Strube of Baltimore, Saar of Chicago and Carl Busch of Kansas City. First prize, Marion Roberts; second, Marion Coryell; third, honorable

## VITTORIO TREVISAN

of Chicago Opera Association

VOCAL STUDIOS

Fine Arts Bldg., CHICAGO, ILL.

## GIOVANNI GENNARO Tenor

VOCAL TEACHER—COACHING FOR OPERA—RECITALS

VOICE PLACEMENT A SPECIALTY

GENNARO SCHOOL OF BEL CANTO AND FINE ARTS

1536 New Kimball Bldg., Chicago Wabash 0696

## P. MARINUS PAULSEN

Conductor Indianapolis Symphony Orchestra

Violin and Composition SHERWOOD MUSIC SCHOOL, Chicago

## BEDUSCHI

Formerly Leading Tenor in Foremost Theaters of the world

Voice Placing, Italian Method—Coaching for Opera,

Oratorio, Concert—Suite 70, Auditorium Bldg., Chicago

## ISADORE L. BUCHHALTER

PIANO PEDAGOG

Studio: 915 Kimball Hall Building Chicago, Ill.

## THOMAS NOBLE MacBURNNEY

Full Stage Experience Each Week

600-600 Fine Arts Building, Chicago Phone, 6966 Wabash

## EDGAR NELSON

Piano and Organ Instruction

BUSH CONSERVATORY 839 North Dearborn St., Chicago



TINA PAGGI,

coloratura soprano, who made such a splendid impression with the San Carlo Opera Company during its New York engagement, and is now on tour with the company. (Photo by Lumiere.)

mention, Catharine Gorin—all students of Adolf Weidig at the American Conservatory of Music, Chicago.

The Madrigal prize of \$100.00 offered by the Chicago Madrigal Club, was awarded to May A. Strong—also a Weidig student.

John J. Hattstaedt has gone to Pittsburgh, Pa., to attend October 20 a meeting of directors of leading schools of music.

Hans Muenzer, assisted by Esther Payne Muenzer, presented a violin recital October 11, at Kimball Hall.

Louise Winter and other members of the faculty opened the musical season of the Kokomo Ladies' Musical Club, October 11, with a highly successful recital.

The vocal department of the American Conservatory is fortunate in having with it such distinguished instructors as Karleton Hackett, Marie S. Zandt, and others of enviable reputation. Students will receive practical training in opera, oratorio for lyceum, chautauqua and church positions.

## DEMAND FOR LOUISE ST. JOHN WESTERVELT PUPIL.

Winnifred Erickson, soprano, a talented student of Louise St. John Westervelt, is much in demand and she has many engagements. She was soloist at the Mu Iota chapter of the Mu Phi Epsilon sorority concert, September 23, and soloist on the special homecoming program at the Wicker Park Church, October 17, has been engaged as soloist at a benefit musicale for the Eleanor Club, No. 1, October 21, and will appear on the studio program given by Miss Westervelt's class, October 25.

## SECOND SYMPHONY CONCERT.

The second program of the Chicago Symphony Orchestra brought out a novelty in Honneger's Pacific 231. This number would be reviewed at length was it not for the fact that it was rendered the week previous by the Boston Symphony under the direction of Serge Koussevitzky and this office will leave to Jack Coles, the correspondent of the MUSICAL COURIER in Boston, the honor of informing the readers of this paper as to the merits and defects contained in the novelty. The program was opened with Chabrier's Bourée Fantasque, which was followed by Rachmaninoff's symphony No. 2 in E minor, the real backbone of the program. The other numbers on the program were Reger's second movement from A Romantic Suite and the program was concluded with Borodin's Dances from Prince Igor.

## BUSH CONSERVATORY NEWS ITEMS.

The second fall examinations for the Master School of Bush Conservatory will take place November 17. Candidates for the two year appointments to the Master School will be heard at this time in the piano, voice, violin and composition departments.

The Master School is open to artists and professional students who are sufficiently talented to profit by the artist instruction which has been provided by the patron of the Master School, S. E. Moist.

The Sorority Singers, a ladies' quartet coached by Elias

## BELLE GORSKY SA

Soprano Baritone

Professors Russian Conservatory and Chicago Philharmonic Conservatory

KIMBALL HALL BLDG. Res. Phone Belmont 2550

## BENDITZKY

PIANIST - ACCOMPANIST

900-4 Lyon &amp; Healy Bldg., Chicago

Residence Studio: 631 Stratford Place Phone: Well. 6837

## ADOLF MUHLMANN SCHOOL of OPERA

Voice placing, coaching

1254 Lake Shore Drive Chicago

## PALMER CHRISTIAN Organist

Management of PHILIP LAOWE, 604 E. Madison, Ann Arbor, Mich.

Summer Addresses—All of July, care of Hotel Ayres, Denver, Colo.

All of August, care of Irvin's Valley Ranch, N. M.

University School of Music, Ann Arbor, Mich.

## GORDON CAMPBELL

Professional Accompanist

Repertoire for Vocalist and Instrumentalist

Harrison 4868 1625 Kimball Bldg.

## FRANCESCO DADDI

91 Chicago Opera Association

SPECIALIST IN VOICE PLACING—FUNDAMENTARY TRAINING FOR

BEGINNERS—COACHING FOR OPERA AND RECITALS.

739 Fine Arts Building, Chicago, Ill. Harrison 5755

**Bush Conservatory**  
CHICAGO  
America's Foremost School of all Branches of MUSIC  
has consolidated with the LYCEUM ARTS CONSERVATORY and presents  
**ELIAS DAY**  
as Director of the DEPARTMENT OF DRAMATIC ARTS offering unequalled opportunities to the professional student of  
DRAMATIC ART DANCING PUBLIC SPEAKING  
STAGE CRAFT EXPRESSION LANGUAGES  
PROFESSIONAL MUSICIANS CLASS  
(Coaching for Lyceum and Chautauqua)  
17 PROFESSIONAL DRAMATIC AND CONCERT COMPANIES  
will be placed this season by Mr. Day. These companies will be filled by Bush Conservatory students.  
FREE AND PARTIAL SCHOLARSHIPS  
Application blanks sent on request  
DAY AND EVENING CLASSES  
PROMOTIONAL COURSES FOR SCHOOL TEACHERS  
FALL TERM FOR DRAMATIC ARTS DEPARTMENT  
OPENS SEPTEMBER 30  
Write for catalog and full information to  
M. C. SCHWENKER, Secretary, BUSH CONSERVATORY  
839 NORTH DEARBORN STREET, CHICAGO, ILL.

## HERMAN DEVRIES

VOCAL TEACHER

MRS. HERMAN DEVRIES, Associate Vocal Instructor

Studios: 528 Fine Arts Building Residence Address: Congress Hotel, Chicago, Ill.

## ALEXANDER RAAB

Pianist

CHICAGO MUSICAL COLLEGE

## CHICAGO MUSICAL COLLEGE

MAURICE Pianist VERA-KAPLUN Concert Pianist

## Aronson

## WYRICK

Management: Wyrick Concert Bureau, 600-4 Lyon &amp; Healy Bldg., Chicago

Accompanist, ALBERT HEILMAN Gennett Records

## Oumiroff

The Silver-Toned Tenor

Management: Wyrick Concert Bureau, 600-4 Lyon &amp; Healy Bldg., Chicago

Accompanist, ALBERT HEILMAN Gennett Records

## Oumiroff

The Silver-Toned Tenor

Management: Wyrick Concert Bureau, 600-4 Lyon &amp; Healy Bldg., Chicago

Accompanist, ALBERT HEILMAN Gennett Records

## Oumiroff

The Silver-Toned Tenor

Management: Wyrick Concert Bureau, 600-4 Lyon &amp; Healy Bldg., Chicago

Accompanist, ALBERT HEILMAN Gennett Records

## Oumiroff

The Silver-Toned Tenor

Management: Wyrick Concert Bureau, 600-4 Lyon &amp; Healy Bldg., Chicago

Accompanist, ALBERT HEILMAN Gennett Records

## Oumiroff

The Silver-Toned Tenor

Management: Wyrick Concert Bureau, 600-4 Lyon &amp; Healy Bldg., Chicago

Accompanist, ALBERT HEILMAN Gennett Records

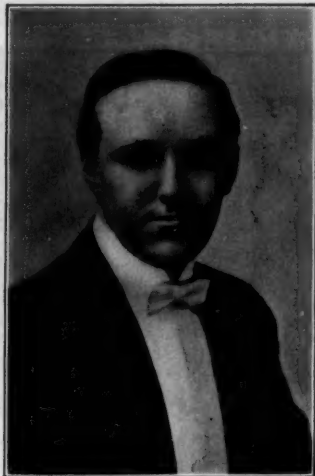
## Oumiroff

The Silver-Toned Tenor

Management: Wyrick Concert Bureau, 600-4 Lyon &amp; Healy Bldg., Chicago

Accompanist, ALBERT HEILMAN Gennett Records

Management: Wyrick Concert Bureau, 600-4 Lyon &amp; Healy Bldg., Chicago



JOHN MATTHEWS,

tenor, whose success last season with his special program of English classics won for him the plaudits of the press and the public. He was praised for his interpretation as well as for his beauty of tone. Mr. Matthews is not confining himself strictly to the English classics this season, but also will appear in diversified programs of opera, oratorio and concert selections.

Day, director of the Dramatic Arts Department of Bush Conservatory, gave a program recently at Bush Conservatory Recital Hall. The young singers are steadily engaged for the next two years.

The children's classes in harmony, which are a feature of the Bush Conservatory Junior School, are under the general direction of Ethel Lathrop Marley. The classes for both piano and violin students are divided into primary, elementary and secondary departments, and cover studies in music history, harmony, rhythm and ear-training, supplementary to their private lessons.

Jan Chiapusso, eminent pianist of Bush Conservatory, was soloist at the concert of the Treble Clef Glee Club at Elmhurst last week.

## A BUSY TRUMBULL PUPIL.

Esther Pohlmann, artist-pupil of Florence Trumbull, gave a musical program and read a paper on the Appreciation of Music before the What-So-Ever Club on October 16. On October 15 Miss Pohlmann played for the radio.

## REUTER HONORS COLLEAGUE.

A delightful studio party was given recently by Rudolph Reuter in honor of Leo Sowerby. They both returned recently from Europe after an absence of several years. Several talented Chicago composers played their own compositions, including Mr. Sowerby, Edward Collins and Marion Roberts. Miss Petzina, a singer lately arrived from Germany, sang a number of Schubert songs.

## MUSICAL NEWS ITEMS.

Oscar Dein, of the Metropolitan Conservatory, gave a student recital at his Wilmette studio on October 14, which was well attended and much enjoyed.

Karl Buren Stein announces the following engagements for his professional students since the fall opening of the school in the Auditorium Building: Walter Gabel, bass, was soloist with the Grace Lutheran Male Chorus Concert and also sang several concerts for leading radio stations in Chicago; Albert Tilton, tenor, was called upon for eight radio programs at popular Chicago stations; William Loewe, tenor, a student with Stephen Pepich, who assists Mr. Stein, appeared twice in solos at the Kleckner Memorial Church; Marlin Morgan, bass, recently returned from a Pennsylvania resort where he made himself popular as soloist; Althea Levy, soprano, is appearing successfully as soloist with Eastern Star organizations in Chicago and nearby; Ruth Hein, soprano, gave a song recital for the Royal Neighbors at Chicago Heights, Ill.; William S. Schwartz, tenor, appeared as leading tenor in the revival of the Red Mill scenes at McVicker's Theater; Mildred Hanford, a dramatic student with Mrs. Stein, was the reader on the annual program at the annual banquet of the College of Naprapathy; Margaret Pack, another talented dramatic reader, is teaching children's classes, and leading dramatic groups in both the reading and acting of plays. (She was also engaged to put on the make-ups at the "new member's" show given at the River Forest Tennis Club last month.)

Kathryn Browne had a busy week beginning with a program in Rogers Park on October 12. On October 14 she appeared in recital before the Englewood Fortnightly Club, and October 15 opens the season for the Ridge Woman's Club. October 17 and 18 she presents two recitals in Mandan, N. D., one for the State Teachers' Convention. Last week Miss Browne sang for the Association of Commerce for the Illinois Day celebration, when the U. S. Ambassador to Japan, Edgar A. Bancroft, was the principal speaker.

Numerous recent engagements of De Young studio artists prove that they are much in demand. A series of recitals at the summer studios at Williams Bay on Lake Geneva included programs by Irma Lloyd, the Carr-Williams Duo (Lillian Carr, contralto, and Nancy Williams, soprano); Florence Cook, Kathryn Witmer, Aleine Darling, Paul Mallory (guest artist) and Margaret Smetacek. These young artists are appearing daily at the Illinois Products Exposition in Chicago as well as filling many church and concert engagements throughout the city. Mr. De Young plans a

busy season that is not without its social features. On October 15, a corn roast at the country home of one of the students is on the program as well as the annual Thanksgiving dinner to be held at the La Salle Hotel on November 25.

RENE DEVRIES.

NEW YORKERS AGAIN PAY  
TRIBUTE TO ANNA PAVLOVA

(Continued from page 5)

ability than any that Anna Pavlova has had with her in years.

Of Pavlova herself, the tale has already been told. Novikoff appears to have taken off a bit of weight since last year, and danced with notable vigor and grace. Volinine, the other leading dancer, had a pantomime role in this. Hilda Butsova, premiere danseuse, is also lighter and more charming and graceful than ever. These were the principal figures, while Domoslawski and Markowski were respectively the hero and his comic follower. The dancing of the ensemble was excellent without exception.

Theodore Stier, so long associated with Pavlova, gave life and vigor to the old score in leading an orchestra that was a decided improvement over anything that Pavlova has ever had here before. The ballet is in two acts, and the settings for both were stage pictures of great beauty in the best modern style, also distinctly in advance of most of the preceding Pavlova productions. The costumes, a riot of color, are a delight to the eye.

All in all, this work presents Pavlova and her company at their very best. If it is true (which God forbid), as announced, that this is Mme. Pavlova's American farewell tour, she is evidently determined to leave the best of tastes in the American mouth.

Following Don Quixote, which takes nearly two hours, with intermissions, came only the divertissements, first a fresh, bright mazurka of Glinka's danced by an ensemble of eight, then the incomparable Pavlova herself in her incomparable presentation of The Swan, for which, by the way, she had a new costume. The applause held up the performance for a good five minutes. Next came a short but delightful Chinese dance by Mlle. Rogers and M. Winter. Then came the most imaginative thing of the evening, Volinine's Pierrot dance; next, the familiar Voices of Spring, by Miss Butsova and Mr. Oliveroff. A Greek Dance by seven young American (or English) maidens, to judge by their names, followed, and, to end with, a new divertissement, one of the best Mme. Pavlova has ever

shown here—a Syrian Dance, to the familiar ballet music out of Samson and Delilah, danced by Mme. Pavlova and Novikoff with Domoslawski, Nicholoff and Winter as the other figures. It was original, picturesque and beautiful, almost the only really modern note in the whole program, and doubly welcome on that fact.

And the flowers must not be forgotten. There were so many bouquets for the famous Mme. Anna that one couldn't count them.

## Godowsky Meets with Accident

Leopold Godowsky, the pianist, was so unfortunate one day last week as to slip on the floor in his apartment at the Hotel Ansonia. He was thrown against a piece of furniture so heavily as to break two ribs. He is confined to his bed for the present but is convalescing satisfactorily.

## Landowska Returning from Europe

Wanda Landowska is expected to arrive in New York about October 28 on the S. S. Paris, and will start her season at New Brunswick, N. J., November 6. Mme. Landowska will give three recitals in New York this season.

## Mischa-Leon Recital, October 31

It is announced that Mischa-Leon, operatic baritone, who has not appeared in New York for several years, will give a recital at Aeolian Hall on the evening of October 31.

**M A R I A**  
**DORMONT**  
*Soprano*  
**OPERA AND CONCERTS**  
The Clinton, Philadelphia, Pa.

## JOLLIF

## Ovation at Buffalo

## National American Festival, October 10, 1924

## Courier

"Was the bright particular star—this artist offers a fine example to young singers in poise, effective phrasing and beauty of style. Received double encores."

## News

"Is an artist of highly polished style and uses his noble resonant voice with telling effect—at all times authoritative, his interpretation was an example of beautifully finished style."

## Inquirer

"Norman Jollif, recalled for double encores, was the star of the concert. Was tumultuously received by a critical and appreciative audience."

## Express

"His voice is of mellow quality, yet ringing and brilliant in climaxes. His clearness of enunciation and his interpretation won warm applause."

Exclusive Direction

WALTER ANDERSON, Inc.

5 Columbus Circle

New York

WILLIAM SIMMONS

**Baritone**

Direction:

R. E. JOHNSTON

1451 Broadway, New York

**J. H. DUVAL.**

New York vocal teacher, who, after spending the summer in Italy, teaching and presenting some pupils in opera, will open his studios in this city on November 15.

**STELLA DE METTE,**

as *Carmen*, a role which she is singing with much success with the San Carlo Opera Company. Miss de Mette is one of Mr. Gallo's most dependable artists. During last week she sang seven times, six with the company: October 11, *Carmen*; 12, a performance in Newark, N. J.; 13, *Suzuki* in *Madame Butterfly*, at the eleventh hour; 15, *Azucena* in *Il Trovatore*; 17, *Carmen*; 18, *Ortrud* in *Lohengrin* (afternoon) and *Amneris* in *Aida* (evening). A fine record! Miss de Mette is now on tour with the company.

**DAISY JEAN,**

cellist, viewing the battlefields.

**ANNA FITZIU.**

An attractive, new photograph of the equally attractive soprano. (Photo by Photobroadcast-Bain News Service.)

**LUCILLE BANNER,**

who studies with Adelaide Gescheidt, has achieved a notable success in *The Barber of Seville* on tour throughout the State of Pennsylvania.

**BERTHE BERT,**

pianist, who is a member of the faculty of the new Curtis Institute of Music in Philadelphia. (Photo by N. Fabergé.)

**GREETING FRIENDS.**

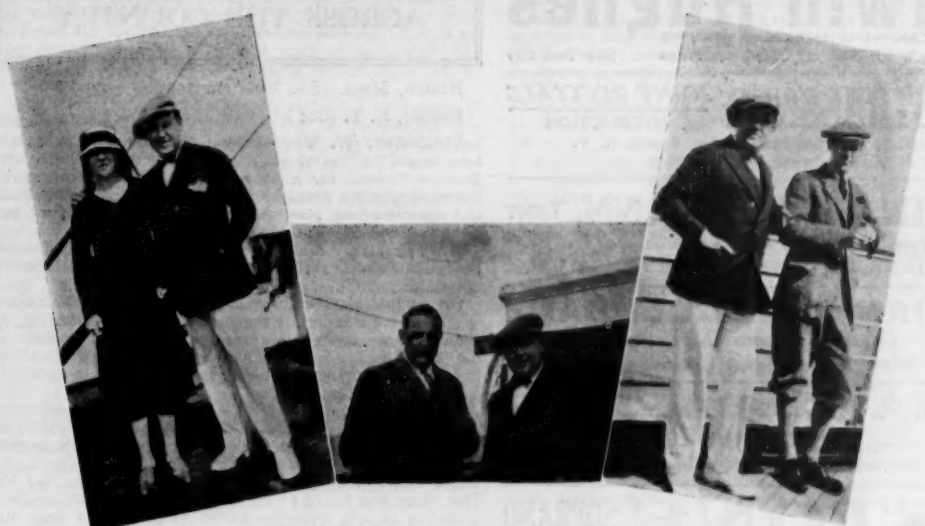
Galli-Curci and her faithful dog, Pagan, greeting Prantz Proschowsky on her daily hike to Sul Mont, where he acts as vocal advisor to one of the world's greatest singers.

**LEONORA CORTEZ,**

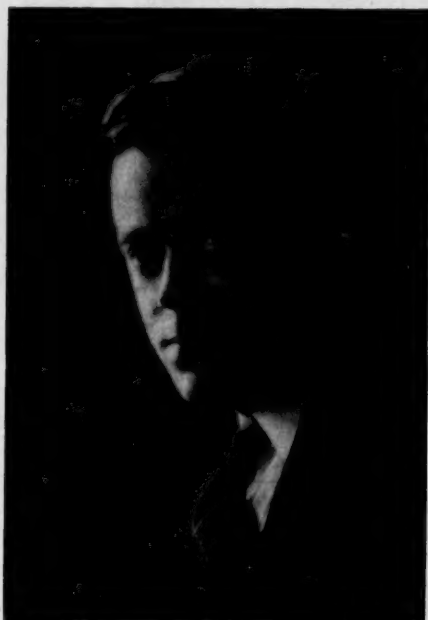
American pianist, who has made a striking success in Berlin and been acclaimed by the critics of that city. (Photo by Kuby-Rembrandt Studios.)



**LISA SPUNT,**  
who came to New York from China via San Francisco, is studying vocal music with Lazar Samoiloff, who has great hopes that she will have a brilliant career as an operatic star. (Boye photo.)



**ECHOES OF SAMETINI'S VACATION.**  
(1) Mr. and Mrs. Leon Sametini, (2) with Eugene Goossens, English conductor, who is now in America, and (3) Sametini going to Europe on the *Nieuw Amsterdam* with Hendrik Van Loon, author of *The Story of Mankind*.



**FREDERIC TILLOTSON,**  
Boston pianist, returned recently from Europe on the *Franconia*. The greater part of his stay abroad since early last spring was devoted to studying with Tobias Matthay, the celebrated piano teacher of London. Mr. Tillotson's brilliant success as soloist with the Boston Symphony Orchestra last winter contributed materially to his prestige as an artist, and there is no little demand for his appearance as a recitalist. This pianist, as usual, will give part of his time to teaching at his studio in Huntington Chambers, Boston.



**LAURA LITTLEFIELD,**  
lyric soprano and Victor artist, has returned from Europe and will shortly begin to tackle the long list of bookings which Aaron Richmond, the singer's manager, has arranged for her. Mrs. Littlefield divided her holiday period between France and Switzerland, enjoying a well earned rest after her arduous labors of last season.



**DEVORA NADWORNEY,**  
who is singing Mana-Zucca's *In Loveland* on all her programs.



**ISIDORE BRAGGIOTTI,**  
the Florentine vocal authority, who has been teaching in Boston during the past few years, has resumed teaching in the studios of his beautiful home at 78 Upland road, Brookline, Mass. With the able assistance of Aimée E. Spurr, Mr. Braggiotti will continue to impart his knowledge of the fundamentals of singing, with particular attention paid to the development of head resonances. The prestige gained by Mr. Braggiotti in Florence for a period of many years serves to attract a large following of aspiring singers who seek training for concert and opera. (Photo by Noetzel Studio.)

**MARIE SUNDELIUS,**  
who opened her season very early with an appearance in Providence, R. I., followed by others in Portland, Me., Burlington, Vt., and at a benefit more recently at Carnegie Hall, New York. Miss Sundelius left recently for a two weeks' tour in Alabama and Tennessee. (Photo by Lila Terry, Newton, Mass.)



## Edwin Hughes

THE EMINENT AMERICAN PIANIST  
340 West 89th Street Steinway Piano New York City

ISIDOR STRASSNER JOINT RECITALS  
violin ANNA piano INSTRUCTION  
Studio: 1980 Crotona Avenue, Bronx, N. Y.  
Telephone: Fordham 7516

## JOHN A. HOFFMANN, Tenor

Member of the Artist Faculty of the  
CINCINNATI CONSERVATORY OF MUSIC

## JOHANNES MAGENDANZ

Director Piano Department  
Utica Conservatory of Music Utica, N. Y.

## FRANK PARKER

Baritone  
Head of Vocal Department - Utica Conservatory, Utica, N. Y.

## MAY STONE SOPRANO

Studio: 144 West 77th St., New York  
Telephone: Endicott 1963

## CARL BUSCH "Spring Greeting" for

Violin, Violoncello and Piano  
Published by  
A. G. OGREN MUSIC COMPANY, Rockford, Ill.

## RATA PRÉSENT

"Pianiste of Re-engagements"  
Management: Rata Présent, Hotel Majestic, New York City

## ANTOINETTE HALSTEAD

AMERICAN CONTRALTO

MANAGEMENT:  
R. E. JOHNSTON, 1451 Broadway, New York City

Celebrated Spanish  
Piano Virtuoso.  
Teacher of many  
famous pianists.

19 West 85th Street,  
New York

Telephones: Schuyler 1044 and Schuyler 9923

## GRACE WOOD JESS

America's Greatest Interpreter of  
FOLK SONGS  
in COSTUME OF THE PERIOD  
Management: Frederick Shipman  
Hotel Portland, Portland, Ore.  
L. E. Baker, Auditorium Bldg., Los Angeles, Cal.

Telephone, Circle 10117

MISS J. R. CATHCART  
INSTRUCTION IN PIANO, ELEMENTARY  
HARMONY AND FRENCH DICTION

200 West 57th Street  
New York

## The VIRGIL METHOD

Goes Straight to the Bottom  
of Piano Difficulties

VIRGIL PIANO CONSERVATORY  
120 WEST 72nd ST., NEW YORK

Mrs. A. M. Virgil, Director

Tel. Endicott 1137

## ACROSS THE COUNTRY

Boston, Mass. (See letter on another page.)

Buffalo, N. Y. (See letter on another page.)

Charleston, W. Va., October 4.—The various music schools and teachers of music have begun their fall activities and the outlook for a more musical city is encouraging. Enrollment at the Mason School of Music began August 25 and reports a busy season, as also the Copinsky School and Capitol City School of Music.

Mr. and Mrs. Frank H. Kincheloe have returned from their Chautauqua work at Bellview Assembly and have re-opened their studios.

On August 31, Florence Clayton Dunham, of Fairmont, W. Va., gave a group of organ numbers at the First M. E. Church to an appreciative audience. She was assisted at the piano by Elsie Fischer Kincheloe in a group of numbers. Mr. and Mrs. Kincheloe also rendered a duet, Watchman, What of the Night?

The choir of the Central M. E. Church gave an enjoyable concert under the direction of Cecil Adams on September 12. Besides numbers by the choir, a mixed and male quartet gave interesting selections. They were assisted by Lydia Clark Darlington, lyric soprano, of Huntington, W. Va. Her voice was heard to advantage in a group of numbers including an aria from the Barber of Seville. A large and enthusiastic audience greeted the singers.

The organ recitals given the evening of September 4 by Florence Clayton Dunham, organist and director of Billingslee Memorial Church at Fairmont, W. Va., drew a capacity house of Masons and their families. Mrs. Dunham is a pupil of Clarence Eddy, and is an accomplished musician. Her program included compositions of Rogers, Bossi, Yon, Coleman, Fletcher, Hawke, Eddy, Bonnet, Frysinger, Nevin and Buck. She was ably assisted by Elsie Fisher Kincheloe, soprano and pianist, in two organ-piano numbers by Guilman and Demarest. Mrs. Kincheloe sang two groups including Gavotte from Manon, and songs by Horn, Sibella, Hageman, Estill and Terry.

Chicago, Ill. (See letter on another page.)

Cincinnati, Ohio (See letter on another page.)

Cumberland, Md., October 15.—Marguerite Witwer Richards, former president of the Music and Arts Club, this city, has been named by Mrs. John T. Lyons to succeed Mrs. John W. Garrett, resigned as head of the Maryland section of the National Federation of Music Clubs. Mrs. Richards is an accomplished pianist and teacher.

The Music and Arts Club opened its 1924-25 season last night with a preliminary business session followed by a harpsichord recital by Mme. Pelton-Jones of New York. The affair was held in the ballroom of the Fort Cumberland Hotel and is to be followed with programs by local talent.

Opening the Hunt Concert Course for the season, Paul Whiteman and his orchestra appeared at the Maryland Theater on September 19 in the first program of their world tour. More than 200 were turned away following a sell-out of all seats and the standing room. The second attraction presented by Mr. Hunt was the U. S. Marine Band under Capt. Santelmann on September 26, matinee and night.

Louis Hast, associated with W. L. Radcliffe since the beginning of the Radcliffe Chautauqua and other enterprises, visited at his old home here for two weeks during September.

More than 40,000 people heard the Cumberland Municipal Band, Prof. McIlwee director, during its outdoor summer concerts at Riverside Park. The concerts were given every Sunday night from June until September. The Municipal Band and De Luca's Cumberland Band will present a series of indoor concerts from November to April. T. B. M.

Lewiston, Me., October 13.—Paul Linz of New York, and Bernice Nelke, pianist, of this city and New York, were married at the home of the bride on October 11. Miss Nelke has maintained a studio in New York the past year for coaching singers and song interpretation. She has been previously in Vienna and before that studied with Arthur Foote. Mr. and Mrs. Linz sail on October 18 for London, where they are to live and where Mrs. Linz will maintain a studio.

Laura Cobb Thompson, of Boston, was a recent soloist at High Street Congregational Church. She has a fine dramatic soprano voice. Her selections were Hear Ye, Israel, from Elijah, and Something for Thee, by Tait.

More than 600 attended the benefit whist given at City Hall by the Lewiston Choral Society on October 2 for Raoul Dufail, the young tenor, who returned to Italy last week for further study. Mr. Dufail sang several numbers to his own accompaniment, among them the Drinking Song and Song of the Purse, from Traviata.

The De Moss Family made its second appearance at Calvary Church on October 1 in a symphonic concert interpolated with readings.

A vocal recital was arranged for Eva Malo, twelve-year-old soprano, by Alice Flood, her teacher, at the Philharmonic Studio, on October 7. She is possessed of a remarkably matured voice and sang in French, Italian, Latin and English. Cecille Janelle, violinist, assisted, and Adrienne Simard rendered one piano selection.

L. N. F.

Rochester, N. Y. (See letter on another page.)

San Antonio, Tex., October 8.—Mrs. Everett Wilson, soprano; Alice Simpson, contralto; Charles Stone, tenor, and Warren Hull, baritone, presented a delightful program of quartet numbers, with Ray Noble at the piano, at a meeting of the Lions' Club on September 10.

An attractive program was given by Roy Repass, pianist; Bernice Duggan, reader; Jo Beth Canfield, violinist, and Allene Sanders, soprano, when Westmoorland College celebrated its thirtieth home-coming, honoring the ex-students of the school.

The San Antonio Mozart Society, David L. Ormesher, director, and Mrs. J. M. Krakauer, president, entertained with a tea on September 19, both for the opening of the season and as a compliment to the old and new members. Mary Stuart Edwards, soprano, a resident artist, presented the following numbers in her usual artistic style: Care Selve from Atalanta (Handel); Gai Papillon (Hawley); Pace, Pace Mio Dio, from La Forza del Destino; and

Valse de Concert (Robin). Mrs. Eugene Staffel was the accompanist.

The choir of Laurel Heights Methodist Church, of which David L. Ormesher is director, presented a musical service, September 21, the first part of which consisted of hymns and solos and the second part of Maunders Meditation of the Tragedy of Calvary. The soloists were Louise Hillje, Mrs. Dick Ansley, Harold Arnold and Harry Warnke. An orchestra, under the direction of Otto Zoeller, supported the choir.

David Griffin, baritone, who recently returned from a summer of study at the American School in Fontainebleau, was presented in recital September 30 by the Tuesday Musical Club, Mrs. Eli Hertzberg, president. Numbers on the program were by Lemaire, Paladilhe, d'Indy, Ferrari, Fijan, Arenski, Deems Taylor, Kurt Schindler, Samuel Louer, Lucille Crews and Oscar J. Fox. Each number received enthusiastic applause, proving Mr. Griffin's ability as a singer. He was ably accompanied by his wife, Norma Owen Griffin.

Mrs. Sam C. Bennett, contralto, sang two delightful numbers, accompanied by Walter Dunham, at the first open meeting of the Woman's Club held October 1.

Julien Paul Blitz, cellist, was in charge of the musical part of the program at the Conopus Club meeting held October 3.

Henry Jacobsen, of the San Antonio College of Music and director of the college's Musical Art Choir, returned to San Antonio, October 6, to resume his work after a summer spent teaching in Rochester, N. Y.

The Steinfeldt Musical Club (students and former students of John M. Steinfeldt) met recently for the purpose of outlining the year's work. Officers elected last May are as follows: Mrs. Daniel A. Groh, president; Mary Nourse, vice-president; Mabel Cook, secretary; Edna Krueger, treasurer; and chairman of membership committee, Ada Rice. The aim of the club is to assist civic programs and to promote artistic music.

S. W.  
San Francisco, Cal. (See Music on the Pacific Slope.)  
Syracuse, N. Y. (See letter on another page.)

Terre Haute, Ind., October 4.—The season's activities of the Women's Department Club opened with a general meeting at the Indiana Theater on the morning of September 24. As a special attraction the music section of the club presented Eleanor Craig Carlton, soprano of Chicago, a former Terre Hautean, whose appearance after an absence of a number of years was looked forward to with pleasure. In a program selected from the lighter type of song literature, Mrs. Carlton's singing brought forth enthusiastic applause. Elvada Tessman Thompson, a talented local pianist, supplied artistic accompaniments. Mrs. Carlton was assisted by Marion Paitson, a local ten-year-old dancer, who gave three numbers in a manner that showed ability and training. She was accompanied on the piano by Helen Pope.

Dean Armstrong, who returned recently from Europe, has opened a studio and is organizing classes in piano and organ. Mr. Armstrong is well known both as an organist and pianist, having appeared frequently in recitals in this city.

David Baxter, baritone of Chicago, has resumed his weekly

## LEONIDA CORONI

BARITONE

Address: Coroni Management - 116 West 72nd Street, New York City

## J. MENDELSON Baritone

Touring as Schubert in BLOSSOM TIME  
For information apply Louis Simmons, 261 Fifth Avenue, New York City

## ARNOLD VOLPE

CONDUCTOR

Director Kansas City Conservatory of Music,  
Kansas City, Mo.

## MESTECHKIN VIOLIN AND PIANO STUDIOS

307 West 79th Street, New York Phone: Endicott 6969

Branches: 86 West 183rd Street, New York 1714 Chestnut St., Philadelphia, Pa.

JACOB MESTECHKIN MME. ELFRIEDA BOSS

Prof. LEONID MESTECHKIN

## ELSA ALSEN

FAMOUS WAGNERIAN DRAMATIC SOPRANO

Available for Opera, Concert, Recitals

Exclusive Management:

ANNIE FRIEDBERG - 1425 Broadway, New York City

## ELEANOR P. SHERWOOD

formerly a main assistant of the late pianist, William H. Sherwood, her brother, is an experienced exponent of this artist's teaching principles—concerning the apportionment of interrelated musical and technical demands upon the interpretative player.

Private Tuition in Individual Courses.

550 West 157th Street, Apt. 64, New York City  
Phone: Billings 1105

## Joy for the Kiddies

IN A COUNTRY HOME

Beautiful surroundings. Loving care.

Accredited school work for those old enough.

Experienced governess for the little ones.

Limited number. Register now.

SECRETARY, Box 319

"STONEHENGE" Brewster, N. Y.



visits to this city and will meet his classes at his studio, as in the past years.

Prospects for hearing a number of excellent musical attractions are encouraging. George Jacob, manager of the Grand Theater, has already booked several pianists and violinists of the first rank; these separate engagements taking the place of the artists' courses of former years which have been abandoned for the present. A. E. H.

Toledo, Ohio (See letter on another page.)

Utica, N. Y., October 12.—The concert season was opened by matinee and evening concerts of John Philip Sousa and his Band on October 1. The Band and the program were excellent as ever. Marjorie Moody, soprano; John Dolan, cornet; J. P. Schueler, trombone; Robert Gooding and George Carey, saxophones, were soloists. Mr. Sousa complimented Harry McCormick, the orchestra director of the Colonial Theater, by playing his Colonial March.

The Utica Conservatory launched its concert season for the winter on October 8 when Anne Hitzelberger (artist pupil of Frank Parker), soprano soloist of the First Presbyterian Church, gave a song recital at the New Century Auditorium, assisted by Clara Wenner, pianist, pupil of Johannes Magendanz, with Alice Newman playing the accompaniments. Miss Hitzelberger displayed a fine voice and interpretative powers in a program that included Lia's aria from Debussy's *Prodigal Son* and Schumann's song cycle, *Woman's Life and Love*. Miss Wenner appeared to splendid advantage and Miss Newman proved an accompanist of ability.

Dr. Frank P. Cavallo, for years connected with the quartet of Westminster Presbyterian Church, baritone and teacher, has been engaged as soloist and director of the choir at Tabernacle Baptist Church. This is an important position in Utica and Dr. Cavallo is sure to carry on the fine musical traditions of Tabernacle. Leroy Jones has been engaged as organist at Tabernacle, resigning his post at Calvary Episcopal Church to accept this new position.

J. William Jones, of New Hartford, has been engaged as organist and choirmaster at Calvary Episcopal to succeed Leroy Jones. J. W. Jones has had fine instruction under Homer J. Whitford and Norman Coke Jephcott and has already announced attractive music for the services of Calvary.

Temple Beth-El has engaged the Rev. M. Dorfman of

Richmond, Va., as cantor and choir director. Mr. Dorfman arrived in Utica early enough to train a new choir—an innovation here, a paid chorus—in an elaborate program of music for the holiday services just finished. Mr. Dorfman himself possesses a baritone voice of fine quality and has already created a new standard in the music of the Temple.

The Utica Orchestral Society, encouraged by the series of five successful concerts given last year, announces six concerts this coming season, five Saturday noon concerts and one evening concert. Edgar J. Alderwick will be the conductor, and for the evening concert Cecil Davis, pianist of the Utica Conservatory faculty, will play a Grieg concerto.

Francis Frank, baritone, pianist and composer, has resigned his post of organist of the Avon Theater and accepted that of director of the Dewey Conservatory at Oneida, also heading the voice and piano departments. He will continue teaching in Utica, however, and as baritone in the quartet choir of the Plymouth Congregational Church. Grace Marshall, pupil of Johannes Magendanz and former member of the faculty of the Utica Conservatory, will be on the faculty of the Dewey Conservatory too.

The first meeting of the season of the B Sharp Musical Club was held at the Catholic Women's Club October 8, when the program was given by the following active members: Mrs. Charles Kirkland, Mrs. Fergus Bridge, Theda Gschwind, vocalists; Mrs. Harry Williams, violinist; and Mrs. Lee Barnes, pianist. Margarethe Briesen, Mrs. Rhee Rhodes and Mrs. Hofmeister were accompanists. P.

#### Cleveland Institute of Music Activities

Cleveland, Ohio, October 10.—Work on Haydn's oratorio, *The Seasons*, will commence immediately at the first choral meeting at the Cleveland Institute of Music. John Peirce, head of the voice department, will conduct the work under Ernest Bloch's direction. Mr. Peirce was organizer and director of the West Newbury, Mass., Choral Society prior to joining the faculty of the Cleveland Institute. He has been soloist with the Boston Symphony Orchestra and Chorus, and with the leading oratorio and choral societies of New England.

The Institute will formally present Mr. Peirce in a song

recital at the Statler Hotel. Ruth Edwards, of the piano department of the Institute, will accompany him.

Another new member of the faculty, Gladys Wells, instructor in Dalcroze eurhythmics, will give a public demonstration of her work. Dalcroze eurhythmics, although taught in leading European conservatories for the last few years, is little known in America. The Cleveland Institute is one of the foremost music schools in this country to teach this method and has always been fortunate in having a real Dalcroze student to teach the course. Miss Wells, a young English woman, is one of the eight teachers of this method in America and has studied under Jacques Dalcroze himself. Invitations to her demonstration have been sent to parents, teachers, students and women's clubs interested in music and education.

Continuing his plan of last year, Roger Sessions will again give lecture recitals on the symphony concert programs the Wednesday afternoon preceding each concert. The first one of the year will be given this Wednesday. The course is free to all concert patrons. M.

#### Letz String Quartet in Syracuse

The Post-Standard of Syracuse, dated October 9, features the concert by the Letz String Quartet, with the caption "Wins Tribute of Large Audience." It especially mentions the Ravel quartet in F as a revelation in ensemble playing, and also refers to the balance, smoothness and fine interpretation of the words, "placing this organization on a high plane in this realm of music."

#### Middleton Booked for The Messiah

Arthur Middleton will sing the leading baritone role in *The Messiah* at the two performances of the great Handel work which are to be given by the New York Oratorio Society at Carnegie Hall, New York, on December 25 and 27.

## TAMME

VOCAL STUDIO  
264 West 92nd St., New York Schuyler 0678

## AVITABILE MARION TALLEY'S

Vocal Teacher and Coach  
1425 Broadway Phone Penn. 2634 New York

## FREDERIC DIXON

PIANIST  
AMPCO RECORDINGS EXCLUSIVELY  
Mason & Hamlin Piano  
American Artists Management, Inc.  
1425 Broadway - New York

## TOKATYAN METROPOLITAN OPERA TENOR

Management: R. E. JOHNSTON, 1451 Broadway New York  
Vocalion Records

## ETHEL WRIGHT CONCERT, ORATORIO, RECITAL THOMAS FUSON

CONTRALTO

615 West 164th Street, New York City

Phone: Wadsworth 0929

TENOR

## Wilson LAMB

BARITONE  
TEACHER OF VOICE  
Available for Concert, Recital and Oratorio  
Studio: Metropolitan Building Orange, N. J.  
N. Y. Branch: 105 West 130th Street

## INGA ÖRNER

Formerly of the  
Metropolitan Opera Co.

Next New York Song Recital, Aeolian  
Hall, Sunday evening, December 28, 1924

Management: THE MACHOLD AGENCY  
603 Chestnut Street Philadelphia, Pa.

## CECIL ARDEN

Mezzo Soprano of the Metropolitan Opera Co.

Address all communications Management of CECIL ARDEN, 56 West 68th St., New York

Columbus 3746

## UTICA CONSERVATORY OF MUSIC

UTICA, N. Y.

ALFRED H. JAY and JOHANNES MAGENDANZ, Directors.

Thirty-sixth Season.

All branches of music represented by thoroughly equipped teachers.

2nd Term Opens Nov. 17

Address Registrar for catalogue and information.

## Mme. DAVIES-WYNNE

"Great British Contralto"

IN AMERICA SEASON 1924-1925

Available for Limited Number of Engagements

E. HERBER EVANS, Manager

444 Knabe Bldg., New York City

### CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Society for the Publication of American (Chamber) Music—Manuscripts should be sent under nom de plume to William B. Tuthill, 185 Madison Ave., New York.

Tuesday Musical Club of San Antonio—Offers prize of \$500 for musical pageant depicting history of music, open to all Americans. Contest closes January 1, 1925. For further instructions address Mrs. Clara Duggan Madison, 207 Richmond avenue, San Antonio, Tex.

Berkshire Music Colony, Inc.—\$1,000 for sonata or suite for violin and piano. Only unpublished works accepted. Contest open until April 1, 1926. Submit manuscripts, containing sealed envelope with name and address inside and marked with nom de plume, to Hugo Kortschak, 1054 Lexington Avenue, New York City.

B. Schott's Söhne—3,000 Gold marks (about \$750) for the first, and 1,500 gold marks for the second and third best concerto for one or more solo instruments and chamber orchestras. Unpublished scores must be signed with nom de plume and sent before December 1 to B. Schott's Söhne, publishers, London, England.

The Chicago North Shore Festival Association—\$1,000 for the best work for orchestra submitted, the winning composition to be played at the final concert of the 1925 North Shore Music Festival. Contest ends January 1, 1925. Compositions should be sent to Carl D. Kinsey, 64 East Van Buren Street, Chicago, Ill.

Joseph Pulitzer Scholarship—\$1,500 scholarship, for best composition in extended and serious form, offered American student of music deemed most deserving to study in Europe. Manuscripts should be sent, before February 1, to New England Conservatory of Music, Huntington Avenue and Gainsborough Street, Boston, Mass.

Lyric Male Chorus of Milwaukee—\$100 and \$50 prizes offered American citizen for best musical setting to Kipling's poem, *Where Earth's Last Picture Is Painted*. Contest closes January 1. For further information address A. J. Van Dyke, 253 Plankinton Arcade, Milwaukee, Wis.

Rose Tomars—Two vocal scholarships open until November 15. Apply to 106 Central Park West, New York City.

The time for submitting scores for the \$1,000 prize offered by W. A. Clark, Jr., of Los Angeles, for the best symphony or symphonic poem by an American composer has been extended to May 1, 1925. Address communications to Mrs. Caroline E. Smith, Philharmonic Orchestra, 424 Auditorium Bldg., Los Angeles, Cal.

The Grand Opera Society of New York—Five prize memberships, one each to soprano, contralto, baritone, tenor and bass. Information upon request. Application should be made now to the Grand Opera Society, 939 Eighth Avenue, New York City.

Zilpha Barnes Wood—one free scholarship in voice for one year. Apply now, 939 Eighth Avenue, New York City.

**SPECIAL MASTER CLASSES IN VOICE TECHNIQUE**  
**W. HENRI ZAY** with a VERITABLE MASTER IDEA behind them. See, "The Practical Psychology of Voice," pub. G. Schirmer, Studio: 30 West 72nd St. which is a Complete Vocal Method.

## ANIL DEER

Coloratura Soprano  
 Western Management: Adolph Knauer, 79 Central Ave., San Francisco

## ARTHUR J. HUBBARD

VOCAL INSTRUCTOR  
 Assistants: Vincent V. Hubbard  
 Caroline Hooker  
 SYMPHONY CHAMBERS, BOSTON

## Estelle LIEBLING

Soprano  
 Studio: 145 West 55th St., New York Tel.: Circle 8815

## CHARLES SANFORD SKILTON

COMPOSER and ORGANIST  
 University of Kansas Lawrence, Kansas

## BETSY CULP

CONCERT ACCOMPANIST AND COACH  
 Specialty: German Lieder  
 410 W. 110th Street Telephones: Academy 0979, 0613

ETHEL WATSON

## USHER

Coach and Concert Accompanist  
 Phone: Trafalgar 6111

VIRGINIA

## LOS KAMP

Teacher of Singing  
 Studio: 127 West 78th St., N. Y.

## HEMPEL

Assisted by: Coenraad V. Bos, Pianist  
 Louis P. Fritz, Flutist  
 Management of Frieda Hempel  
 185 Madison Avenue New York  
 Steinway Piano

EDGAR

## STILLMAN-KELLEY

STEINWAY HALL - NEW YORK, N. Y.

MARGUERITE

## NIELKA

Soprano

NOW ON TOUR IN EUROPE

FEEL MUSIC

KNOW MUSIC

PLAY MUSIC

Special Student Classes begin September 22nd. Correspondence Courses in Musical Pedagogy, Musician-ship and Piano Playing for Teachers. Sight Singing without "Do re mi," "Intervals," "Numbers."  
 Normal Teachers in every State.  
 Send for Catalogue or call for demonstration.

Address: EFFA ELLIS PERFIELD  
 121 Madison Ave., (30th St.) New York City  
 Phone Madison Square 9089

## Information Bureau OF THE MUSICAL COURIER

This department, which has been in successful operation for the past number of years, will continue to furnish information on all subjects of interest to our readers, free of charge.

With the facilities at the disposal of the MUSICAL COURIER it is qualified to dispense information on all musical subjects, making the department of value.

The Musical Courier will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All communications should be addressed  
 Information Bureau, Musical Courier  
 457 Fifth Avenue, New York, N. Y.

## OSCAR SAENGER

Studios:  
 6 East Eighty-first Street  
 New York

Consultations and voice trials by appointment only  
 Tel. 6873 Butterfield L. Lilly, Sec'y

### Olga Warren's Activities

Returning from her summer holiday, refreshed in spirit, invigorated in body and enhanced by several new groups of songs which are to be added to her repertory, Olga Warren, coloratura soprano, is preparing for a most active concert season in New York and the important cities east of the Mississippi River. This charming singer, whose beautiful voice has aroused great interest because of its range and quality, has shown tremendous artistic growth of late. Her engagements in New York, Chicago and Eastern cities have evoked the highest praise from press and public. She already has won substantial recognition from the leading European critics, as it was in that part of the world that she made her debut and won her first great artistic triumphs.

Mme. Warren is a Texan by birth. Before she adopted the concert stage she had already won distinction in Paris as a promising painter. Her debut was made in Berlin in operatic roles, the first being the Queen of Night in The Magic Flute. She also had the distinction of singing in the Wagner "Ring" when those operas were first introduced to English audiences in our mother tongue. These opera and concert engagements were interrupted when the World War broke out, and she immediately returned to her own country, where she continued her concert engagements. She has sung in four languages, but chiefly her success has been achieved in the Frederic Warren ballad concerts, conducted by Mr. Warren for three years, when only the English language was used for rendering the song programs.

A late circular containing reproductions of criticisms of her work in Europe and the United States bears testimony



OLGA WARREN.

to her universal popularity, no less than to her catholic taste and her infinite variety. The smooth, limpid quality of her voice, handled with exquisite skill, makes her one of the most effective of native or visiting artists.

### "No Middle Ground for a Singer" Says Jeannette Vreeland

"There is no standing still for a singer," said Jeannette Vreeland in the course of a recent interview. "He must either go forward or backward; there simply isn't any middle ground. The reason is simple, of course; the world moves and whoever doesn't move with or ahead of it must fall behind. If the standards of singing were inflexible a singer might well learn his art and stop studying; but this is not the case. There is always something to be learned because new things are being discovered all the time."

"The really hard part of it is that so many of the new truths in singing are not true. That is where a singer has to use his brains, must exercise his critical faculty, because what is true for one voice may not be true for another; in fact, generally isn't."

"All my life I have been a student, and I expect to be a student until the day of my death, but if I had learned all that I have been told I should and put it into practice I am afraid there wouldn't be much left of my voice. The amount of directly contradictory doctrine now on the market is amazing. The greatest teachers flatly contradict one another time after time. It is up to the singer to decide which of the new ideas he can or cannot make use of. One thing I have tried never to forget and that is that the study of singing consists of many other things besides the practice of singing. You have to think, you have to consider and decide your own problems, and above all you have to listen intelligently."

### Felix Hughes Back in New York

It comes as a distinct shock, to travel three thousand miles in search of a vacation, only to find the job you left behind awaiting you at the end.

Felix Hughes, noted singing teacher of New York, went to Los Angeles last summer on a visit to his brother, Rupert Hughes, the novelist. Felix teaches the vocal art ten months in the year; so for the remaining two he likes to get right away from Broadway and the sound of the human voice. Having heard a lot about the silences of the great spaces out West, he picked out Los Angeles this year as a cool dry spot in which to golf and invite his soul, and forget for a while the difference between C sharp and D flat.

Felix went there for a vacation, but one of his star pupils, Dorothy Jardon, formerly soprano of the Chicago Opera and a vaudeville headliner, trailed him all the way from New York and, two days after his arrival, descended on him with a demand for additional special coaching. As her credentials she showed a dazzling contract to sing in London in October, and an offer to star as Carmen with the San Carlo Opera Company this winter. So Felix surrendered, cut his golf engagements in half, and Rupert gave up his drawing room for a studio; and the Hughes mansion became a workshop where movie-plots and music, short stories and scales rapidly became inextricably mixed.

However, Mr. Hughes, who is now back in New York, reports that he had a fine summer, though he no doubt looks longingly over Central Park, of which he has an interrupted view from his studio window, and thinks back to all the good times he had on Los Angeles golf links under California's blue skies.



DOROTHY JARDON AND HER TEACHER, FELIX HUGHES, in front of his brother Rupert's home in Los Angeles.

### Florence Macbeth Has Own Company Again

Florence Macbeth, coloratura soprano of the Chicago Civic Opera Company, after a series of recitals in the Middle West, rejoins her own company at Vancouver, B. C., for a tour through northwest Canada and the northern states, after which she returns to Chicago for her appearances with the Civic Opera, scheduled for the month of December.

As Miss Macbeth has been engaged for the period hitherto usually allotted to Amelita Galli-Curci, it is anticipated that the prima donna is going to have a strenuous time.

### Marie Tiffany Starts Season

Marie Tiffany starts her season with an appearance as soloist with the Reading Symphony Orchestra on November 2. Following this engagement, Miss Tiffany will start West for a Middle Western tour, beginning on November 12 at Ada, Okla.

### Rita Minton Sings Cry of the Woman

The young soprano and pupil of William Thorner, Rita Minton, has been singing Mana-Zucca's song, The Cry of the Woman, with much success at all her appearances.

## A D A SODER-HUECK

EMINENT VOICE TRAINER AND COACH OF

George Reinher, Walter Mills, Marion Lorell, Ella Marion Ebeling, George Rothermel, Hardgrave Kirkbride, Joseph Hempelmann, Rita Sebastian, Anna Reich, Bertha Johnston, etc.

### FALL CLASSES NOW IN SESSION

at the New York Studios: Metropolitan Opera House  
 Phone: 4110 Penn. and 2634 Penn. 1425 Broadway, New York



Julia Clausen

Mezzo Soprano  
 Metropolitan Opera House

### Beautiful Tonal Quality

"I am very happy to possess one of your magnificent pianos—unexcelled in the beautiful quality of its tone—and splendor of structural line."

JULIA CLAUSSEN.

**KRANICH & BACH**  
 Ultra-Quality PIANOS  
 and PLAYER PIANOS

235 East 23rd St.

16 West 125th St., New York

# MUSIC ON THE PACIFIC SLOPE

## SAN FRANCISCO ENTHUSIASTIC OVER SCHIPA'S WORK IN MANON

**Sabanieva Heard in Title Role—Muzio, Gigli and De Luca Delight in Tosca—L'Amico Fritz and Travata Performed—Benefit Performance Given in Honor of Merola Nyiregyhazi Heard—Notes**

San Francisco, Cal., October 5.—The second week of opera by the San Francisco Opera Company was ushered in with a delightful performance of Massenet's *Manon*, an opera infrequently heard here. However, it was not the opera that made the impression upon the vast audience but the artistry of Tito Schipa, who enacted the role of Le Chevalier Des Grieux. Seldom has been heard here a more beautiful voice, equally beautifully controlled, or refined style of lyricism than that exemplified by Mr. Schipa nor has there been a more sincere and realistic an actor. Mr. Schipa's singing of *The Dream* was an example of vocal art in so far as graceful phrasing, faultless diction and purity of tone were concerned. The artist put his heart and soul into the interpretation of this charming melody, the effect being so appealing that it elicited the wildest enthusiasm from the audience. The applause was of such spontaneity and duration that Mr. Schipa was forced to break all operatic rules by repeating the aria, much to the gratification of his admirers.

Thalia Sabanieva, the *Manon*, again revealed a sweet voice of delightful quality and tasteful handling of the lyrical phases of the music. The character of Lescaut was cleverly defined by Milo Pico, while Andrea Ferrier, a San Francisco artist, gave a splendid impersonation of Morfontaine. Maestro Merola's conducting, as on all previous occasions, was most commendable, while the chorus sang and acted with spirit and authority.

### TOSCA.

La Tosca afforded the opportunity of hearing that artistic trinity, Claudia Muzio, Beniamino Gigli and Giuseppe De Luca, in the same cast. This musical experience will not be forgotten for days to come. As Tosca, Mme. Muzio attained great dramatic heights by making the character vivid through her emotional powers and wealth of temperament. Vocally, she was splendid, singing the familiar Vissi D'Arte with beauty of tone and impassioned intensity. Mr. Gigli, the Cavaradossi, sang with even more tonal opulence and fervor than at his previous appearances. He imbued the role with an abundance of feeling in his vocalism and his acting, too, added to the excellence of his performance.

It is impossible to say whether Mr. De Luca, who enacted Scarpia, excels as a singer or an actor, due to the fact that every role he characterizes is so masterly conceived that it stands forth as a creation of distinction. His rich voice and fine declamatory style is always a constant joy to the ear. At the end of the second act both Mme. Muzio and Mr. De Luca received an overwhelming ovation. Paolo Ananian repeated his success as Sacristan, a delineation of a character which he has made his own. Maestro Merola conducted with animation while the musicians responded with spirit and spontaneity.

### L'AMICO FRITZ.

L'Amico Fritz, although heard here some years ago, proved an operatic novelty and received an enthusiastic reception. Tito Schipa was delighted in the title role, singing in his easy manner, good taste and polished style. Thalia Sabanieva, as Suzel, was as usual charming in appearance and sang the music in a thoroughly satisfactory manner. Mr. De Luca, always the fine artist, delighted his admirers with his performance of Rabbi David. He made the utmost of a character which is in itself more or less limited. A young singer who shared honors with her associates was Querita Eybel, who sang Beppe. Miss Eybel found this role agreeably suited to her splendid mezzo-soprano voice. The minor roles were capably taken by Helen De Vol, Paolo Ananian and Lodovico Oliviero. Mr. Merola conducted with precision, giving the impression of being exceedingly fond of this music.

L'Amico Fritz was followed by Gianni Schicchi, which proved one of the high lights of the season. It aroused

the same genuine enthusiasm as it did when we first heard it last year and Mr. De Luca again enjoyed a distinct triumph in the title role.

### BENEFIT PERFORMANCE FOR MEROLA.

In recognition of his invaluable services in the first two seasons of the San Francisco Opera Company as director-general, Gaetano Merola was tendered a special benefit performance. The directors of the opera association and the visiting artists united in this act of courtesy. Thalia Sabanieva and Jose Mojica sang the second part of the first act of *Butterfly* and Schipa, Sabanieva, Pico and D'Angelo followed with the second act of *Manon*. Muzio and Gigli gave the third act from *La Tosca*, while Gianni Schicchi was given in its entirety. It was a gala night for all concerned. Mr. Merola was recalled time and again and was presented with the usual emblem of success, the laurel wreath.

### TRAVIATA.

The opera chosen to bring the brilliant opera season to a close was *La Traviata*, and it was presented before a capacity audience of about 8,000. The house was completely "sold out" while hundreds of music lovers were turned away, having failed to obtain admission. Claudia Muzio, as Violetta, gave a delightful interpretation of the role. Her singing was on a high plane throughout the evening and she again won the approval of her audience. Tito Schipa appeared in the role of Alfredo, leaving little to be desired either vocally or histrionically. De Luca was the elder Germont. One is continually at a loss which to admire more, the beauty of his voice and perfection of his bel canto or the easy grace of his acting.

The smaller roles were all well handled while the ballet and chorus received enthusiastic recognition for their contribution to the performance. Mr. Merola gave a splendid reading of the Verdi music and had his men well under control.

### NYIREGYHAZI GIVES PRIVATE RECITAL.

Before a few invited guests, Erwin Nyiregyhazi, the Hungarian pianist, gave a recital at the Kohler & Chase Recital Hall, proving himself an artist of temperament, intellect and individuality. The outstanding features of Mr. Nyiregyhazi's performance were Bach's Chromatic Fantasia and Fugue and Liszt's sonata in B minor. Those who heard the young artist were so enthusiastic that arrangements are now under way whereby he will give another recital in the near future which the general public may attend.

### NOTES.

More than 400 members, as many as the ballroom of the Hotel Fairmont would accommodate, enjoyed the entertainment provided for the celebration of the San Francisco Musical Club's thirty-fourth anniversary. Alfred Metzger, editor of the Pacific Coast Musical Review, was the only speaker besides Mrs. Horatio F. Stoll, president of the organization. A special program was arranged by members of the club, while as an added attraction several members of the San Francisco Symphony Orchestra furnished ensemble numbers. Following the musical program, tea was served for the members and guests.

Dorothy Labowitch, a young and gifted pianist, made her appearance as soloist at the California Theater on the morning of September 21, playing the third movement of Mendelssohn's concerto for piano and orchestra. The orchestra was under the able direction of Max Dolin. Miss Labowitch is an artist pupil of Grace Campbell.

Emile Lancel, the mezzo-soprano who recently returned here from abroad, is appearing with success at a number of musical clubs throughout California. One of her recent triumphs was enjoyed at the Adelphi Club, Alameda, where she repeated the program which she gave in Paris and London.

A large audience of representative music lovers attended the concert of Lillian Birmingham, contralto, and Alma Birmingham, pianist, at the Palace Hotel.

Grace Becker, the concert cellist, has returned to San Francisco after two seasons of study and playing in New York, Fontainebleau Conservatory and Paris. She will resume her concert work and will also accept a number of pupils.

Marion Frazer, pianist and teacher, has recently been

added to the faculty of Mills College and is proving herself thoroughly competent.

The many friends of Frank Moss, pianist and teacher, are pleased to know that he has fully recuperated from his recent illness and is again active in his studios. Mr. Moss is preparing a number of interesting programs which he will present at various clubs and similar organizations during the musical season.

Sam Rodetsky, a young Russian pianist, pupil of Joseph George Jacobson, was soloist for the American College Club on September 15, when they gave their program at the Palace Hotel. Among his numbers were the Beethoven sonata, op. 31, No. 2; Pastorale Variee (Mozart), Rondo Brillante (Weber) and the Caravan (Jacobson).

Owing to his success with his vocal classes and to the increase in the number of his students, Andrew Bogart, the vocal pedagogue, has taken larger studios in the Kohler and Chase Building. A number of San Francisco singers have enrolled with Mr. Bogart this season and are taking advantage of his vast experience as a concert singer and teacher.

Carroll Nicholson, contralto and vocal teacher, gave a reception in honor of Mrs. Wallace Wheaton Briggs and Florence Briggs at her home in Piedmont. A large number of the leading musical and society people from the bay cities were present and during the afternoon a musical program was rendered. Everyone was delighted to greet Mrs. Briggs, who has been absent in the East for some time and who is one of the popular club women of California.

Annie Louise David, the harpist, who has been summing in California, will appear at the opening concert given by the Pacific Musical Society. Mrs. David will also appear at the Alice Seckels Matinee Musicales in Oakland. Enroute East, Mrs. David will fill a number of concert engagements in Houston, Galveston and San Antonio, Tex. While in San Francisco, Mrs. David had a large class of students who came to her for instructions from various other California cities.

C. H. A.

## Colorado State Teachers' College Has New Home

With the opening of Colorado State Teachers' College at Greeley for the collegiate year 1924-25, the Conservatory of Music of that institution, Prof. James DeForest Cline director, moved into a home of its own—a veritable temple of music—located in the heart of the campus.

This was made possible through the generosity of Dr. George Willard Frasier, the new president of the college. Following his election last April, Dr. Frasier decided that instead of occupying the president's mansion on the campus he would rather turn it over for use as a Conservatory of Music because that branch of the institution had outgrown its own quarters and needed a home of its own. In securing such a building, Professor Cline is able to carry on even more pretentious work than that attempted last year.

The new quarters provide not only accommodations for regular work and private students, but also the Greeley Philharmonic, which is made up of selected musicians from city and college circles, will find a place in the large recital room on the top floor. The room will accommodate 150 pieces. This also means accommodations for chorus work.

Professor Cline opened his new building with the purchase of additional instruments, including some grand pianos. There are twelve pianos and sufficient instruments for a complete orchestra and a band. There are seventeen rooms in the new building, affording ample space for studio and private practice.

The new year opened with increased enrollment in the music department and a faculty of eight persons, covering piano, organ, voice, violin, cello and all the band and orchestra instruments.

## Two New Cadman Songs

Charles Wakefield Cadman has just written two new songs, which will be published by Harold Flammer, Inc. One of them, *The Sons of Men*, is a sacred song of particular value. It will be published in two keys. The selection is not only most acceptable for singers, but also makes an excellent organ number.

## Warren Artist-Pupil Continues Serious Study

Rhea Leddy, one of Frederic Warren's young artist-pupils, was recently offered engagements in New York and Providence, but, on the advice of her teacher and other experts, will continue her vocal studies uninterruptedly for another three years.

## PACIFIC NORTHWEST DIRECTORY

**ARMSTRONG, FRANCIS J.**  
Violinist-Teacher-Conductor. The  
McKelvey, 1519 Third Ave., Seattle

**CORNISH SCHOOL OF MUSIC, INC.**  
Dramatic Arts and Dancing  
Nellie C. Cornish, Director  
Roy Street, at Harvard, Seattle, Wash.

**ELWYN CONCERT BUREAU—**  
Western Management  
Concert Artists and High Class Musical  
Attractions  
Broadway Building, Portland, Ore.

**JACQUES JOU-JERVILLE of Paris**  
Formerly Boston Opera  
and leading grand opera of France  
Head Voice Dept. Cornish School,  
Seattle. (Fifth Year).

**KANTNER, CLIFFORD W.**  
Voice  
Representing Edmund J. Myer  
306 Spring St., Seattle

**KRINKE, HARRY**  
Suite 506, The McKelvey, Seattle, Wash.  
Advanced Instruction of Piano

**OATMAN, JOHN R.**  
Musical Courier Correspondent  
805-6 Porter Bldg., Portland, Ore.

**TOWNS, KIRK**  
Baritone  
205 The McKelvey, Canadian Club  
Seattle New York

## PACIFIC COAST DIRECTORY

**BECKER, MR. and MRS. THILO**  
Piano, Violin  
431 So. Alvarado St., Los Angeles

**BEHYMER, L. E.**  
Manager of Distinguished Artists  
705 Auditorium Bldg., Los Angeles

**BOWES, CHARLES**  
Teacher of Voice  
446 South Grand View, Los Angeles

**BRESCIA, DOMENICO**  
Voice Specialist—Composition  
603-4 Kohler & Chase Bldg., San Francisco

**DE GROSSE, HEROLD**  
Baritone and Teacher  
(Savage Grand Opera Company, etc.)  
Pedagogic course under Harold Hurlbut  
Music Art Bldg., Los Angeles

**KRAFT, CARRIE DONALDSON**  
Dramatic Soprano  
Annual pedagogic course under  
Harold Hurlbut  
Studio, 202 S. Benton Way, Los Angeles

**LOTT, MR. and MRS. CLIFFORD**  
Voice and Piano  
912 W. 20th St., Los Angeles

**PERSINGER, LOUIS**  
Management Selby Oppenheimer  
68 Post Street, San Francisco  
Complete Faculty of Artist Teachers

**PILCHER, WILLIAM**  
Tenor and Teacher  
Annual pedagogic course under  
Harold Hurlbut  
Music Art Bldg., Los Angeles

**SPROTTE, MME. ANNA RUZENA**  
School of Vocal Art  
Sixth Floor of Tajo Bldg., Los Angeles

**STETZLER, ALMA**  
Voice—Opera Coach  
Egan School  
1324 So. Figueroa St., Los Angeles

**ZOELLNER CONSERVATORY OF MUSIC**  
1250 Windsor Blvd., Los Angeles, Cal.

**YEATMAN GRIFFITH**

Teacher of *Macbeth, D'Alema, Sparke, Errol, Stralla, Lappa* and many other famous artists.  
 Studios: 318 West 82d St., NEW YORK CITY. Tel. Schuyler 8537

**U. S. KERR**

**BASS, BARITONE**  
 RECITALS IN ENGLISH, FRENCH,  
 ITALIAN AND NORWEGIAN  
 561 West 143rd Street, New York City. Tel. 2970 Audubon

**ROXAS**

**Vocal Coach** Studio: 2231 Broadway, New York  
 Phone Endicott 6306  
**BOWIE** Voice Placement  
 COMPLETE PREPARATION FOR OPERA, CONCERT OR CHURCH  
 Trafalgar 9269 65 Central Park West, N. Y. City

**GIUSEPPE BOGHETTI**

**OPERATIC and CONCERT TENOR**  
 Graduated, Royal Conservatory of Music  
 MILANO, ITALY  
 Vocal Studios: 1710 Chestnut St., Philadelphia, Pa. 35 Park Avenue, New York, N. Y.

**Walter Henry Hall**

Professor of Choral Music, Columbia University  
 Address 39 Claremont Ave.

**William S. BRADY**

**TEACHER OF SINGING**  
 Studio: 197 West 86th St., New York. Tel. Schuyler 3880

**MARIE SUNDELIUS**

**Soprano**  
 With the Metropolitan Opera Co.  
 Exclusive Management:  
 HAENSEL & JONES Aeolian Hall, New York

**Edwin Franko Goldman**

**CONDUCTOR THE GOLDMAN BAND**  
 "A Symphony Orchestra in Brass"  
 Personal address: 202 Riverside Drive, New York

**Mme. HELENE SAXBY**

(Paris—London—Dresden—Weimar)  
 Pianist, Composer, Ensemble Work  
 Highly successful in preparing Pupils for Repertoire, Concert, or Exam (Voice or Piano). Studied Blavet, Gavea, etc. Endorsed by Clara Novello Davies, as her Southern representative.  
 Member of Key Club, N. Y.  
 212 HYDE PARK PLACE TAMPA, FLORIDA

**WURLITZER**  
 Violin principle of sounding board gives grand piano tone to our upright pianos  
 Send for catalog  
**NEW YORK** STORES IN NEARLY ALL PRINCIPAL U.S. CITIES  
 AT 120 WEST 42 ST

"Incomparable Butterfly"  
  
**TAMAKI MIURA**  
 World Famous Japanese Prima Donna  
 Touring United States—Season 1924-25  
**CONCERT and OPERA**  
 Maestro Aldo Franchetti at the piano  
 Management: Fortune Gallo  
 Aeolian Hall, New York  
 Tel. Longacre 8638

**OPINIONS OF THE PRESS****Percy Grainger**

Percy Grainger, pianist composer, who went to Australia in the early summer to visit relatives, as well as gather data for his mother's autobiography on which he is hard at work, at the solicitation of relatives and several musical friends recently, gave a private recital in the banquet room of the Adelade Town Hall. That Mr. Grainger's playing and compositions were greatly admired and enthusiastically applauded will be seen from the following press excerpts:

There is a special quality of life, vitality, and joyousness about Mr. Grainger's music. Modern in handling, it has the melody and lilt of old songs and dance measures, although in only a few cases are the airs really adapted from folk music. The fact that he is a pianist to whose wonderful hands nothing seems impossible may make Mr. Grainger's work difficult for other performers, but the few privileged to hear his Zanibar boat song for three performers on one piano will not soon forget the haunting rhythm and the wonderful interweaving of themes. Four solo compositions chosen to illustrate modern work in various parts of the English speaking world were played by Mr. Grainger.—*Adelaide Register* of August 11, 1924.

An hour in the company of Percy Grainger is an hour of spiritual and mental refreshing. He is so vital, so appreciative of all that lies about him, that he overflows with goodwill toward humanity.—*The News*

The performance of *The Warriors* left one strung up to the heights with amazement and excitement. The quality of spontaneity alone, in the wonderful thing, carried one on through eighteen minutes of musical ecstasy. It was magnificent. The most stimulating music possible. Not in the least like anything one has heard before. Not following any school or any master, it is a brilliantly original work. The quality of the composer's touch is a most impressive thing, a blend of enormous power, and exquisite delicacy. At the conclusion of the performance a storm of applause burst from the audience, and Percy Grainger, linking his arms in those of his colleagues, included them very definitely in the appreciation of their hearers. A generous touch that we all liked him for, for their work was of high order. "Well, 'that's all,'" said our host with a boyish smile, when the last burst of applause died away. So natural. That's what he is. Natural, sincere, clear-minded, clean-minded, with a great love for humanity, always a loving excuse for their weaknesses, and like all truly great people not one ounce of swank. His virile music is the inspiration of a healthy mind, and a great brain, set in a physically strong body. He loves wide spaces, God's immensity of blue sky, work, workers, and everything natural and sincere—that is the atmosphere of his music. One felt that it was a great privilege to have been present at the recital, and came away uplifted, feeling all the better for having been there.—*The Register*, August 14.

**Elinor Marlo**

Elinor Marlo, an artist-pupil of Estelle Liebling, recently sang Suzuki in a performance of *Madame Butterfly* given by the San Francisco Opera Company. The important papers of that city gave excellent criticisms of this young singer's work. At various times during the past

three years there has been mention of Miss Marlo's splendid voice. Last season she went to Los Angeles to fill several engagements and instead of remaining a few months, her stay extended over a year, and the engagement with the San Francisco Opera is her latest achievement. The following excerpts speak for themselves:

Someone owes an apology to the little woman who had the part of Suzuki for not presenting her properly to the public. Her real name I found out last night is Elinor Marlo and she comes from Los Angeles. If I had known as much about her as I do now I should have been happy to act as her press agent for she deserves the fullest recognition. She has a good contralto voice and uses it artistically besides acting like a veteran of the stage.—*San Francisco Call and Post*.

It is pleasant to record that the work of Elinor Marlo of Los Angeles as Suzuki made a very adequate performance vocally and dramatically. She is the possessor of a sonorous, clear voice, has abundance of temperament with which to use it to best advantage and acts convincingly.—*San Francisco Bulletin*.

Elinor Marlo of Los Angeles acted one of the most convincing Suzuki that I have ever seen, with no detail of the humble, timid, shrinking servant omitted from the carefully studied portrait. Her mezzo soprano has transparent color, steady intonation and clear sonority.—*San Francisco Chronicle*.

**Leonora Cortez**

The Berlin critics are giving enthusiastic praise to Leonora Cortez, whose recent debut in Berlin appears to have been an extraordinary success. One of the most flattering of all the notices which the young artist received was written by Professor L. Schmidt, the respected and feared critic of the *Berliner Tageblatt*. He said:

It was a rare pleasure to witness in Beethoven's *Saal* the debut of a young pianist of indisputable great talent and powers. This pianist, Leonora Cortez, comes from America, where she received her splendid pianistic training. Not only is the finish and brilliancy of her technique surprising, but also the soulfulness and the ease and certainty with which she dominated her task. And what a program she had presented! The *Chaconne* of Bach, in the arrangement of Busoni, Beethoven's sonata op. 110, pieces by Chopin, Jónas, Arensky and Debussy, and in addition, the Paganini-Brahms Variations and the Mephisto waltz by Liszt! The whole repertoire of the piano seems to have no longer any secrets for her, nor does there appear to be any limit to the powers of her memory. How lovely was her rendition of Chopin and of the pieces by Alberto Jónas (two clever imitations of the style of Scarlatti and a splendid toccata, which should be brought to the attention of our pianists). And what dazzling technical feats she displayed in the Paganini-Brahms Variations! One may look forward with pleasurable anticipation to her next concerts.

Such praise accorded to an American artist at a Berlin debut is most remarkable. The fact that Nora Cortez received all of her pianistic training in America makes her Berlin success all the more significant.

**Guido H. Caselotti in New Haven**

G. H. Caselotti, vocal teacher of New York and Bridgeport, Conn., and director of the Caselotti Opera Company, has extended his activities to New Haven, Conn., where he has opened a branch studio in order to satisfy a number of his New Haven pupils who traveled to Bridgeport to be under his artistic guidance.

Andrew Basso, tenor, an artist-pupil of Sig. Caselotti, who sang *Radames* and *Manrico* successfully in performances of *Aida* and *Il Trovatore* given by the Caselotti Opera Company last spring, will be heard in recital at the Capitol Theater in New Britain, Conn., Sunday afternoon, October 26.

**Estelle Liebling Pupils Heard**

A concert by Estelle Liebling's artist-pupils was given under the auspices of the Board of Education, at De Witt Clinton Hall, Sunday evening, October 12, when the following program was given:

Group of Russian songs—Trepak (Moussorgsky), Lilacs (Rachmaninoff), The Worm (Dargomizhsky), and Volga Boat Song (Russian Folk Song), Maxim Karolik, tenor; aria, *Voce di donna*, from *La Gioconda* (Ponchielli), Anne

Yago, mezzo-soprano; Three Little Maids, from *The Mikado* (Gilbert and Sullivan), Louise Wright, Jessica Dragonette, Dorothy Miller, sopranos, with Josephine Volimer at the piano.

**BLOOMINGTON, ILL., STARTS MUSICAL BALL ROLLING FAST****School Functions Promise Greater Interest Than Ever—Clubs Active**

Bloomington, Ill., October 17.—The season's activities have started—the Philharmonic Chorus and Orchestra, under Arthur Westbrook's direction, have begun rehearsals; the High School Band, under Mr. Gould, a man who knows how to get excellent work out of young people, having won the second prize at the State Fair, is full of enthusiasm. At the Orphan's Home, Herbert O. Merry, of Lincoln, has obtained amazing results with the boys' band through a deep interest in boys and through his musicianship; the band played at the American Legion conclave at Decatur, besides making a tour of smaller places. The regular High School orchestra, under Miss Ross, is at work, and Miss Koessler has resumed her fine appreciation courses in the grammar schools.

The various schools of music, four in number, together with the Normal School activities, under Mr. Westhoff, have announced their programs. The Wesleyan College of Music, with an enlarged faculty, is giving a series of free vespers concerts in Amie Chapel; the Bloomington Conservatory, formerly the Gray School of Music, with headquarters down town, has started its fall work. O. R. Skinner, one of the pioneers in Bloomington, has his own clientele in the School of Music, while Mr. Hersey's Violin School is featuring Gordon Campbell, a guest teacher, in the coaching of singers and in the art of singing.

The Amateur Musical Club is responsible for the very pretentious concerts in the city, having brought here Albert Spalding, Schumann-Heink, Mary Garden, Maier and Pattison, and many other fine artists. This club also sponsors the patrons' concerts at the High School, which are free to the public.

Margaret Weiland, a young Chicago pianist, who plays there on November 2, under F. Wight Neumann, gave a recital under the auspices of the Unitarian Alliance on October 9, before an audience of distinction. She demonstrated the fact that a piano recital may hold the attention of an audience from beginning to end, if the program be thoughtfully built. She not only delivered the program with deep musicianly feeling, but also gave it with an unusual charm and with a real sense of beauty. She was assisted by Helen Roast, with Lucy Brandicon at the piano, who sang two of M. Jennette Loudon's songs and a cycle by Salter. Both young people have talent and should go far in their development. Miss Weiland has received all her training under M. Jennette Loudon's guidance.

The *Pantagraph* and the *Bulletin*, daily papers, are devoting a page each week to music and art. Particular mention must be made of the weekly items on music by Grace Austin, a music lover and an author as well. The research work she does makes her notes excel those found in the papers of the large cities, and the *Bulletin* is to be congratulated on the support given to this branch of art.  
 M. J. L.

**Beethoven Association Concert October 27**

Paul Kochanski, violinist; Harold Bauer, pianist, and George Barrère, flutist, will appear at the concert of the Beethoven Association, to be given in Aeolian Hall, Monday evening, October 27.

**LOUIS BACHNER**

**Voice**  
 Teacher of Schluener, Karin Branzell, Laubenthal and many other leading European artists.

Assisting Teacher: CURTIS V. CRELLIN Berlin W. 15, Konstanzerstr. 62

**WAGER SWAYNE**

**Pianists Prepared for Public Appearances**  
 3 Ave. Sully Prud'homme (Quai d'Orsay) Paris VII, France

**JOHN HEATH PARIS**

**CONCERT PIANIST AND INSTRUCTOR**  
 22, Rue Visconti

**Jean de Reszke**  
 53 Rue de la Faisanderie  
 Paris

**ANTONIO BASSI**

Correspondent and representative of the *Musical Courier* for Milan, Italy, has just returned to his post.

Mr. Bassi will be glad to hear from all Americans studying, singing or playing in Italy and is always at their service for information of any sort, which will be gladly furnished without charge by correspondence or in personal interviews.

Milan office of the *Musical Courier*, via Durini, 31

Telephone 10-345

## MUSIC IN MILAN

Adriana Lecouvreur by Cilea, Presented for First Time  
This Season at the Dal Verme Teatro—Opera at  
the Carcano—Martinelli Sings in His  
Home Town

Milan, September 29.—At the Dal Verme Teatro, during the week ending September 28, third week of the season, there were repetitions of Maria di Magdala, Guglielmo Ratcliff, and, on Tuesday evening, September 23, Adriana Lecouvreur, by Cilea, was presented for the first time this season. In the cast were Ersilde Cervi-Caroli, soprano, in the title role; M. Ceccherini, mezzo-soprano, as the Principessa; G. Chiaia, tenor, as Count Maurizio di Sasonia; A. Pilotto, baritone, as Michonnet; A. Alfieri, as the Prince of Bouillon, and G. Trevis, as the L'Abate di Chazeuil. This opera met with instant success; it was an enjoyable performance. The opera is full of life and pleasing melody and well constructed. It can be classed as a sister of the two Manons, by Puccini and Massenet, although it is not as popular as they. Perhaps if it were given more frequently the public would grow to like and appreciate it more. There are many passages which surely are masterpieces, and the prelude to the fourth act is especially beautiful. The success of this presentation is largely due to Signora Cervi-Caroli and Maestro Ugo Benvenuti, Signora Cervi-Caroli's interpretation of her role was a work of art; her death scene in the last act was a really wonderful piece of acting. A. Pilotto, as Michonnet, deserves credit both vocally and artistically. The balance of the cast was competent and scenery and costumes adequate. Maestro Benvenuti excelled any performance he has conducted thus far this season. His reading was spirited and full of color. The orchestra responded to his baton with refinement and vigor, and he brought out all the beauty of the tuneful score. He and Signora Cervi-Caroli were recalled many times after each act.

## AT THE CARCANO

At the Teatro Carcano, during the week ending September 28, fourth week of the season, there were repetitions of Rigoletto, La Boheme, and two special performances of Tosca (Tuesday evening and Sunday matinee), in which an American soprano, Lydia Betti (known on the American stage as Beth Lydy), made her first bow to the Milan public in the title role. She gave a good interpretation, has a pleasing lyric soprano voice, and shows good training. She pleased the audience greatly, especially in the second act, her Visi D'Arte being received with much applause. The role of Scarpia was sung on Tuesday evening by Ernesto Torti. The balance of the cast was the same as the previous performances. Pietro Gubellini, as Cavaradossi, was in exceptionally good voice and gave a rousing good performance. The audience seemed well satisfied.

As much can not be said for the performance of Trovatore which was presented on Thursday evening, September 25, for the first time this season. In the cast were Pia Mosettic as Leonora, Enrica Carabelli as Azucena, Enea Coltelli as Manrico, Pietro Zennaro as Count di Luna, and Emilio Balli as Ferrando. Maestro Mucci conducted. This performance was inferior to any given at this theater so far this season. It is to be hoped, if this opera is kept in the repertory, that there will be several changes in the cast. The next opera announced is Madame Butterfly.

## MARTINELLI SINGS IN HOME TOWN

The first of the four performances of Il Trovatore given at the Teatro Sociale di Montagnana Veneto, with Giovanni Martinelli, the Metropolitan Opera Company tenor, as Manrico (the place of his birth), was a tremendous success, the receipts for the one evening amounting to about 55,000 lire (\$2,365). The orchestra seats were sold at the prohibitive price, for Italy, of 150 lire each (about \$7). The total of the receipts for that evening will be memorable, although the full amount is not as much as this popular tenor receives for a single performance in cities like Buenos Aires or San Francisco, where he often sings special performances.

ANTONIO BASSI.

## Tenor Onofrei Marries Soprano Saroya

Demetrio Onofrei, tenor of the San Carlo Opera Company, was married October 15, in the City Hall, to Bianca Saroya, soprano of the same company. Following the ceremony the couple drove to the Hotel Ansonia apartment of Alice Campbell Macfarlane, in whose sumptuous surroundings a wedding luncheon was served. It will be recalled that Mrs. Macfarlane is the California-Honolulu "Fairy Godmother," who is in large part responsible for the Master School of Music planned to start there next May; she met Miss Saroya as a fellow-student with Lazar S. Samoiloff in San Francisco, and takes her greatest pleasure in giving joy to others. At the luncheon were Mrs. Macfarlane, the generous hostess; her daughter, Alice, a young girl of varied artistic talents; her protégé, the soprano, Marion Brower; her guest, Lulu Miller; Lazar S. Samoiloff, who gave the young couple much advice in serio-humorous fashion, at which he is a master hand; Pauline Samoiloff, Henry Breneman and wife. A right merry time was enjoyed by this very musical assemblage.

## Reading Choral Society to Give Messiah

On December 18 the Reading Choral Society will give The Messiah in the Strand Theater, Reading, Pa., assisted as usual by a large portion of the Philadelphia Orchestra, under the direction of N. Lindsay Norden. The soloists will be Grace Kerns, soprano, Nevada Van Der Veer, contralto; Judson House, tenor, and Fred Patton, bass-baritone. The chorus already has undertaken the rehearsing of this old masterpiece and is in exceptionally fine shape. The society has practically the same singers from season to season, and during the five years of Mr. Norden's conductorship the changes in personnel have been almost negligible. Under these conditions the forthcoming concert promises to be of high musical standard.

## Harold Land Recital in Yonkers

Harold Land, well known baritone, who has just returned from a summer spent in France and the British Isles, opened his concert season by giving a program for Rising Star

Lodge of Free Masons, of which he is a member, in the Masonic Temple, Yonkers, N. Y., October 14. Like all Harold Land programs, it was one of splendid variety and interest, being comprised of English, Scotch and American ballads, ending with the ever popular On the Road to Mandalay, by Oley Speaks, which Mr. Land was requested to sing on his voyage to Europe at the ship's concert, as well as on the return voyage.

Mr. Land was scheduled to sing in Newburgh on the evening of October 19.

## FOREIGN NEWS IN BRIEF

(Continued from page 7)

next summer in England again. C. S.

MOVEMENT TO REVIVE OLD S. I. M.

Bâle, October 1.—An international congress of musicologists (the plan of which was announced in the MUSICAL COURIER some time ago), has just taken place here under the Btle center of the old International Music Society, and was attended by eminent critics and historians from Germany, Austria, England, and other countries. It opened officially on Sunday, September 27, with a ceremony in the town hall, presided over by Dr. Merian, the president of the Bâle center. It was followed by a lecture by Prof. Nef, of Bâle University, the first of a great number, so numerous that two concurrent series had to be arranged, one at the university, the other at the Rollerhof. The outstanding features, however, were an address by Prof. Guido Adler, of Vienna, on Internationalism in Music, and an illuminating dissertation by Dr. Hermann Albert, of Berlin University, on Fundamental Problems in the History of Opera. The lectures continued almost without a break until Monday noon, and the congress was brought to a close with a banquet. There were also concerts of early sacred music and old and modern chamber music, a perform-

ance at the cathedral of a cantata by Hermann Suter, Le Laudi di San Francesco d'Assisi, and a special performance of The Pilgrims of Mecca, by Gluck, at the opera. The congress signalizes a movement to restore the old International Music Society, which was disrupted by the war. G. COOPER.

DETAILS OF FORTHCOMING SEASON AT WARSAW

Warsaw, September 23.—The following details of next season's Philharmonic concerts have now been arranged and will be given under the direction of M. Roman Chojnacki with Gregor Fitelberg as chef d'orchestre. Works by Polish composers to be performed include Moszkowski's Morskie Oko, Statkowski's overture to the opera, Maria, Zelinsky's Les Tâtes, Karłowicz' Oswiecimowie, Rozycki's Mona Lisa and Anelli, Wertheim's Variations symphoniques, Szymanowski's Symphonie, Pierre Rytel's Poeme Symphonique, Padewski's Symphonie, Une Episode by Kenig, and Rogowski's Une conte Roman-tique. S. P.

## A MALIPIERO BALLET

London, October 7.—Malipiero's Ballet La Mascade des Princesses Capitives is to be produced at the Theatre de la Monnaie shortly. G. C.

## Minna Kaufmann Artist Praised

Una Haseltine, a pupil of Minna Kaufmann, is a new member of the faculty of the Pennsylvania State Normal Conservatory of Music at Mansfield, Pa. On Friday evening, September 26, Miss Haseltine gave a song recital at the College, and the following criticism is taken from the Mansfield Advertiser:

Miss Haseltine has a wide range of pleasing quality. Her voice is flexible and under perfect control and responded in the daintiest pianissimos as well as in the heavy fortes. Her mastery of vocal technique was advantageously displayed in Ah, fors è lui, from La Traviata, and in the Schumann lieder she evidenced her splendid power of interpretation.

## Schnitzer Gives Madame Rumor Five Blows

Germaine Schnitzer has issued the following statements: (1) That she does not intend to cease giving concerts. (2) That classical music has not been excluded from her programs. (3) That she does not plan a South American tour with Firpo. (4) That she does not intend to appear on the vaudeville stage. (5) That she is not going to be divorced for awhile.

## Scott Songs with Brass Band

Rachel Jane Hamilton, soprano soloist with Pryor's Band at Miami, Fla., has used two of John Prindle Scott's songs, Holiday and The Wind's in the South, on many of her programs with the band. Last summer, she featured the same songs with great success with Innes' Band at Willow Grove, Philadelphia.

## Worcester Likes Theo Karle

At the beginning of his career, one of Theo Karle's first successes was with the Worcester Festival. On October 9 he made his fifth appearance in Worcester, singing the tenor role in Henry Hadley's newest choral work, Resurgam. Mr. Karle has been engaged to sing this work again on Easter Monday in Chicago.

## Lazaro to Sing Ah Love, Will You Remember

Hipolito Lazaro, the Spanish tenor, will include Manazucca's song, Ah Love, Will You Remember? on all his programs this season.

## MADAME LYDIA CHERKASSKY

Graduate of Petrograd Conservatory  
Professor in Odessa Conservatory for  
many years

## TEACHER OF PIANO

120 W. 79th St., New York

Phone: Endicott 5123

Teacher of  
SHURA CHERKASSKY

The Eminent Boy Pianist  
Now appearing in concert



Ponselle

MICHEL SCIAPIRO

Joseph SCHWARZ

ROSATI

GIGLI'S Only Teacher

Vocal Studio: 24 West 59th St., New York City

Circular Mailed on Request

Phone Plaza 2875

VIRGINIA GILL Lyric Soprano

"A Voice of Distinctive Charm"  
Address: 1014 Division Street

CONCERT-ORATORIO-OPERA  
Camden, New Jersey

PAUL

KOCHANSKI

VIOLINIST

Management: GEORGE ENGLES,

Acolian Hall, New York



ANNA FITZU

"Her voice had the warmth  
and sparkle of wine."  
New York Evening Mail.

Management: R. E. JOHNSTON, 1451 Broadway, New York City

## DRESDEN'S STRAUSS FESTIVAL BEGINS

Feuersnot Revived and Legend of Joseph Added—Modern Concerts and a New Symphonic Series

Dresden, October 1.—Richard Strauss' *Legend of Joseph* and his opera *Feuersnot* gloriously inaugurated the series of Strauss celebrations which will take place this month. The little opera achieved equal acknowledgment as at its initial presentation, years ago, under Schuch's lead. Kutschbach conducted with good results although the production was not as thoroughly prepared as that of the ballet. Nothing new can be said of the *Legend of Joseph*, except that its wealth of sound was brought out effectively under Busch's baton. No modernists of our day have yet reached Strauss' orchestral splendor. It made a deep impression. Iril Gadeskov and Dresden's new ballet mistress, Ellen Petz, excelled as *Joseph* and *Potiphar's Wife* respectively. The scenic pictures, of a colorful, Oriental design by Hasait and Paeltz, and the costumes by Fanto, were superb.

## MODERNIST CONCERTS RESUMED

Paul Aron, the local apostle of modernity, has again resumed his evenings of contemporary music this year.

## Zerffi Vocal Method Introduced at MacPhail School

The following is an excerpt from an article which appeared in the Minneapolis Sunday Tribune, September 14, 1924:

"T. B. Kelley of the voice department of the MacPhail School of Music has just returned from New York City where he has been doing special work with William Zerffi, vocal authority. Mr. Kelly not only received private instruction in voice, but also had the opportunity to observe Mr. Zerffi teach and to make a complete examination of the vocal equipment of each pupil.

"Mr. Zerffi calls his method 'Voice Production Without Interference.' In working out his principles he found that before true vocal development could take place, there must be absolutely correct action of the muscles involved in voice production, otherwise there would be more or less interference with the tone. This is difficult to detect as the ear cannot be relied upon entirely to discover the fault.

"Mr. Zerffi maintains that the well equipped vocal teacher must possess sufficient knowledge of anatomy, physiology

and physics to cope intelligently; that he must know when conditions in the nose and throat are normal or abnormal; that the factors involved in voice production are subject to scientific investigation and that there is nothing mysterious about the voice to those who wish to investigate."

## MOERIKE TO LEAD NEW SERIES

The Roenisch concert management announces, as a new feature in Dresden's music life, eight big symphony concerts under Eduard Moerike's lead. The soloist of the first evening will be Mme. Charles Cahier, who will present Ernest Bloch's 22nd Psalm as a novelty here. The Philharmonic Orchestra, under Issai Dobrowen's conductorship, will likewise give eight concerts with soloists including Maria Ivogün, Alma Moodie, Dr. Wüllner, Lubka Kolesa, the new Ukrainian pianist, Karin Branzell, and Björn Talén, the Swedish tenor—so we shall evidently have enough of good music this season. A. INGMAN.

and physics to cope intelligently; that he must know when conditions in the nose and throat are normal or abnormal; that the factors involved in voice production are subject to scientific investigation and that there is nothing mysterious about the voice to those who wish to investigate."

## Pattison Likes Sturkow-Ryder Composition

Among the many prominent musicians who have written Sturkow-Ryder in laudatory terms regarding her new set of Dances for Violin and Piano none are more enthusiastic than Lee Pattison, the eminent pianist, who writes as follows:

Chicago, Ill., August 19, 1924.

Dear Mme. Sturkow-Ryder:

I have been looking through your set of Dances for Violin and Piano again and am even more enthusiastic about them than I was at first. Fortunate indeed are the young students who begin their ensemble playing with such beautifully made compositions as these. To have as exactly caught the spirit of each dance, to have kept so perfect a balance between the parts in a style always contrapuntally interesting, and yet to have kept them simple, is a real achievement. It is inspiring and exquisite work, and fills me with great enthusiasm when I think of the musical treat you have placed within the reach of students whose fingers are young but who have taste and a desire for musical expression.

Thank you for the pleasure these Dances have given me.

Sincerely yours,

(Signed) LEE PATTISON.

## Myra Hess Adds to Engagements

Cincinnati is among the new cities in which Myra Hess, the English pianist, will play this season. Miss Hess, who came to America for the first time in January, 1922, already has made three tours here, but her dates always were limited to one half the season. In consequence, and in order to accept the many re-engagements during the same season, she was unable to visit the many new cities which wanted to hear her. This year will be the first time that the pianist has been able to go South and to the Middle West to fill engagements.

## HOW THEY LOOKED THEN—



BRUNO HUHN,

the composer and teacher. Long American by adoption, he is a native of London, where this picture was taken quite a number of years ago.

## Winifred MacBride's Recital, October 29

A piano recital is announced for October 29, at Aeolian Hall, by Winifred MacBride, the Scottish pianist.

Miss MacBride was born in Glasgow, and played the piano at the age of three, very soon showing exceptional talent. She appeared in public at the age of five and played concertos with orchestra from the age of thirteen. In her musical scholastic career she won a series of triumphs, including numerous scholarships, gold and silver medals, and other marks of distinction. One of these was the Open Scholarship at the Royal College of Music, London, where she studied for three years, carrying off the Challen Gold Medal and other prizes for the best piano playing in the college. The late Sir Hubert Parry, then director of the Royal College, characterized one of her performances as the best ever heard at the college.

Later she studied with Moiseiwitsch, making her debut in London in 1918. Since that time she has played all over England and Scotland, both in recital and with the best of the orchestras. During the last season in London it is said that she had the distinction of playing more works than any other woman pianist. One of her appearances was in the Beethoven Emperor Concerto with the Queen's Hall Orchestra under Sir Henry Wood, who said that her performance of this work was the finest he had heard in ten years. Miss MacBride's repertory is said to be enormous, including everything in modern and classic piano literature. At her New York recital she will play Papillons, Schumann; F minor sonata, Brahms; a set of Chopin pieces and Liszt's sonata in B minor.

## Van der Veer to Sing at Five Christmas Performances of The Messiah

Nevada Van der Veer will sing *The Messiah* five times this year during the Christmas season, two performances of the work with the Boston Handel and Haydn Society, three others having been previously booked, including one in New York City. Among other notable appearances this season will be one as soloist with the Toronto Mendelssohn Choir in Elgar's *Dream of Gerontius*. She gives a New York recital at the Town Hall and will fill the usual number of spring festival appearances.

## Two New Dates for Elizabeth Gutman

Two recent contracts signed for Elizabeth Gutman, the well known singer of folk songs, are with the Iris Club of Lancaster, Pa., on December 27, and the Women's Club of Richmond, Va., on January 12. For the Iris Club she will give one of her inimitable children's programs, while for Richmond the recital will be given in costume.

World's Famous Contralto

# CAHIER

STEINWAY PIANO USED

Address: Care of Royal Consulate-General of Sweden, New York City

**CALLI-CURCI**

Homer Samuel's Pianist  
Manuel Berenguer Flutist  
Victor Records Steinway Piano

Management  
**Evans & Salter**  
527 Fifth Ave., New York.

## VAN YORK

## MARION GREEN

### THEO.—TENOR

Studio: 4 West 40th Street, New York  
Opposite Public Library. Tel. 4792 Penn.

36 Central Park South  
New York City

## TWENTY-SIXTH YEAR GUILMANT ORGAN SCHOOL

Under the direction of DR. WILLIAM C. CARL

Featuring several special subjects including Service Playing, Conducting, Accompaniment of Oratorios and Hints on Choir Rehearsals, Theoretical Subjects and the Organ as a Solo Instrument.

Exceptional Organ Practice Facilities

Address 17 East 11th Street, New York

# Frances Nash Pianist

Direction: EVELYN HOPPER, Aeolian Hall, New York City

Ampico Records  
Chickering Piano

### Music School Settlements Artists' Concerts to Be Resumed

The Artists' Series concerts, which were such a success last season at Carnegie Hall, will be resumed again this season, the first concert being scheduled for November 14. These concerts, it will be remembered, were given for the benefit of the Association of Music School Settlements of New York, and the artists very generously gave their services free. Among the latter were some of the most famous, such as Ignace Paderewski, Mischa Elman, Efrem Zimbalist, Mme. Margaret Matzenauer, the New York Symphony Orchestra under the direction of Walter Damrosch, Harold Bauer, Ossip Gabrilowitsch, Dusolina Giannini, Felix Salmond, Elena Gerhardt, Mitja Nikisch, Mischa Levitzki, Erna Rubinstein, and others equally noted.

This season another galaxy of artists will donate their services, to help the great work of the music settlements where music is taught to the poor of New York, of a standard comparable to that at any conservatory, and within the means of all. Over three thousand students are given instruction in singing, string instruments, brass instruments, piano, and other forms of musical expression. In addition there is considerable settlement work done among the families of the pupils. The organizations, of which there are seven in Manhattan, Brooklyn, and the Bronx, are entirely supported by charity and the proceeds of the Artists' Series Concerts and other forms of benefit entertainment.

The first recital will be held at Carnegie Hall on November 14, in the evening, and will be a presentation of Mozart's Opera Comique, *The Marriage of Figaro*, by courtesy of William Wade Hinshaw. On December 12 there will be an evening of chamber music which will include Wanda Landowska, harpsichordist and pianist; Paul Kochanski, violinist, and Rene Pollain on the viola. The Philharmonic Orchestra, conducted by Willem Van Hoogstraten, will play on January 17, and will have as soloists, Elly Ney and Ernest Hutcheson. February 20 will see Mary Garden in an operatic recital in costume, accompanied by the State Symphony Orchestra, led by Josef Stransky. The first performance on any stage of a one-act opera, *The Garden of Mystery*, which is based on the story *Rapucini's Daughter*, by Nathaniel Hawthorne, will be given on March 20. The libretto is by Nelle Richmond Eberhart, and the music by Charles Wakefield Cadman. The cast will be announced later.

The series will close with a pantomime with music on April 19, in which Maria Carmi, who in private life is Princess Georges Matchabelli, and Myra Hess, the noted pianist, will take part. Subscription to the series is now open.

### University of Missouri Hears Erna Cavelle

Erna Cavelle, soprano, gave a song recital in the Auditorium of the University of Missouri on the evening of October 8. Her interesting program contained: *My Heart Ever Faithful*, Bach; *Ich Liebe Dich*, Beethoven; *My Lovely Celia*, Old English; *Charlie Is My Darling*, arranged by Clutsum; three Schubert songs—*Am Meer*, *Wohin*, and *Der Lindenbaum*; two songs by Brahms—*Die Mainacht*, and *Vergebliches Staendchen*; *When I Go Away from You*, Hadley; *Pirate Dreams*, Huerter; and *At the Well*, Hageman.

Miss Cavelle, who appeared before a Columbia, Mo., audience for the first time on this occasion, scored an instantaneous success. Not only was she obliged to repeat several of the program numbers, but encores were demanded as well. She was the recipient of a huge basket of roses and other floral tributes. Harold Logan accompanied the soloist admirably.

### Barozzi's Carnegie Hall Program

For his Carnegie Hall recital on Tuesday evening, October 28, Socrate Barozzi, Roumanian violinist, who made a successful debut at the Town Hall last season, has chosen varied and unacknowledged numbers. A Grieg sonata will open the program, followed by a group of Pugnani, Tartini-Kreisler and Bach. The last group is modern and consists of Godowsky's *Legende*, pieces by Faure and Grainger, and ending with the *Havanaise* of Saint-Saëns. Bernard Wagenaar will be at the piano.

### Margulies and Vichnin Return

Adele Margulies has returned from Europe with her artist-pupil, Edmond Vichnin, very gratified with his great success at his debut recitals in Vienna and Berlin; the

Stieff



Pianos

"The Artist Stieff" is one of the few musical instruments still made according to the fine old art of piano building. The "Stieff Tone" is famous with the artists of three generations. It is the voice of the Stieff alone. It is inimitable.

(Send for the new catalog.)

Established  
1842

CHAS. M. STIEFF, Inc.

Baltimore  
Maryland

audiences were very enthusiastic. In Vienna he played a number of encores until the lights were turned out, and in Berlin he gave seven extra numbers at the end. He will concertize this season in the United States, giving recitals in New York, Philadelphia, and other cities.

Miss Margulies spent her summer in Vienna and Badgastein, taking the baths and enjoying the beautiful mountain spot. Many of the big musicians of the world could be seen there daily, as well as in Salzburg, where she heard some of the ultra-moderns in chamber music. She says that Vienna is the same beautiful, musical city of old, unique in its way.

### Lina Coën's Varied Activities

Among the prominent singers who are at present coaching with Lina Coën mention must be made of Leon Rothier, Marion Telva, Marie Rappold, Hazel Huntington, Selma Lewisoohn, and others.

Nettie Schatzki, soprano, pupil of Mme. Coën for the past three years, has been retained as soloist at the new synagogue in Newark, N. J. She sang with great success at the dedication of the temple.

During the latter part of July and August, at the special request of Mr. Rothafel, Mme. Coën replaced Dr. Axt (at the Capitol Theater, New York), who was on his vacation; she filled the position as coach for the soloists, quartets, etc., as well as accompanying and supervising the radio transmissions.

### Lusk Scores in Opening Birchwood Concert

Milan Lusk, violinist, who has just returned from a successful European concert tour, was engaged for the first Artist Concert of the Birchwood Musical Club on October 9. Mr. Lusk has gained a breadth and virility in his playing that evoked spontaneous and prolonged applause from the audience. Several encores were added toward the end of the program.

The date of the first Chicago recital by Milan Lusk is announced for Friday evening, November 14, at Kimball Hall.

### THE UNMUSICAL JOURNEY OF A MUSICIAN

(Continued from page 10)

There was a cultured and wealthy young Italian on board ship coming over on a visit to see some relatives, who played the violin quite well. He asked me if I knew the names of those concert fox trots and jazz pieces which Heifetz and Elman played in their recitals. The popularity of this strictly American style of music prompted his staggering question.

"Before saying good-bye to you, one more thing I wish to mention. Americans are under the impression that the United States is the only country where a man of humble origin can work himself up to a commanding national figure. This belief is erroneous. Mussolini, the virtual dictator in Italy, is an example proving the fallacy of the theory. His popularity is on the wane, though. In Naples I happened to cross the street when he, as visitor, drove by in an open automobile. No enthusiasm was shown by the people whatsoever. Just a few bystanders applauded, that's all. Another example is Calles, the new president of Mexico. I happened to be in Berlin just at the time he arrived there on a visit. Whenever he appeared in public, strangely enough, he was cheered tremendously. President Calles started life as a laborer, then became in turn school teacher, clerk, soldier and governor. So you see there is a chance for everybody everywhere.

"Now I am afraid I kept you too long and wish to assure you that I am anxious to resume my teaching again in my new and very attractive studio, as I feel fine and fit to work harder than ever."

### Leginska Plays Again

From London it is learned that Ethel Leginska recently played a Liszt Hungarian fantasy at a "Prom" concert. The hall was crowded and Leginska received such an ovation that Sir Henry Wood had to break the "no encore" rule and ask her to play again.

Member of the American Academy of Teachers of Singing.  
Teacher of Singing in All Its Branches  
Address GWENDOLYN FISK, Secretary  
124 East 39th Street New York City  
Tel. Caledonia 6922

### SEASON 1924-1925 NOW BOOKING

Appearing before the Forum in the Academy of Music last night, Olga Samaroff added new laurels to her already brilliant reputation as a pianiste.—*Philadelphia Record*, March 6, 1924.

Steinway Piano Victor Red Seal Records

Wilfried KLAMROTH  
SAMAROFF

CONCERT MANAGEMENT ARTHUR JUDSON

Fisk Bldg., New York—Pennsylvania Bldg., Philadelphia

FRANTZ PROSCHOWSKY

Author of "The Way to Sing."—Published by C. C. Birchard, Boston, Mass.

Amelita Galli-Curci Says:

THE AMBASSADOR—NEW YORK

Dear Mr. Proschowsky—

Having been associated with you for the past eight weeks, let me express my appreciation of your thorough understanding of the TRUE ART of singing and the intelligent simplicity of your elucidations, through which I have been able to discover and use new beauties in my own voice. It is with a feeling of great satisfaction that I recommend to you those artists and students who seek the truth in singing—the beautiful and lasting art of "BEL CANTO." Gratefully yours,

AMELITA GALLI-CURCI.

February 23, 1923.

Summer  
School at  
Highmount,  
N. Y., July,  
August and  
September.

New York  
Studio Opens  
September 15  
for Season  
1924-25.

GALLI-CURCI

Phone Endicott 0139

74 RIVERSIDE DRIVE, NEW YORK CITY

Not Only The Finest  
and Greatest Piano  
in the United States

S  
T  
E  
I  
N  
W  
A  
Y

But The Finest  
and Greatest Piano  
in the World

## REVIEWS AND NEW MUSIC

[The following is a list of new music received during the week ending October 16. Detailed reviews of those selections which this department deems sufficiently interesting and important musically will appear in a later issue.]

### Books

(Oliver Ditson Co., Boston)

FROM SONG TO SYMPHONY, by Daniel Gregory Mason. Second year of a study course in music understanding, adopted by the National Federation of Music Clubs.

### Music

(Oliver Ditson Co., Boston)

EARLY ITALIAN SONGS AND AIRS. Volume II, Provenzale to Supriani. Edited by Pietro Floridia.

(Harms, Inc., New York)

OH MISS HANNAH, song, by Jessie L. Deppen. Words by Thekla Hollingsworth.

(The Arthur P. Schmidt Co., Boston, New York)

MINKA, for piano, four hands, by Georg Eggeling. AT THE TOURNAMENT, piano, four hands, by Carl Bohm.

BERGERONETTE, EASTERN DANCE, TO A CHILD ASLEEP, NORTHERN FESTIVAL (published separately), for piano, by Trygve Torjussen.

THE PUPIL'S RECITAL ALBUM (A Sequel to The Pupil's Library), Part III, for piano.

14 MINIATURE ETUDES, for piano, by Ceza Horvath. FOLLOW-ON STUDIES, for piano, by G. A. Grant-Schaefer. Book II.

THE A B C SHORT TUTOR, for piano, by Cuthbert Harris.

(J. & W. Chester, Ltd., London)

THE WOMEN OF YUEH, five songs to the words of Li Po, set by Arthur Bliss.

SALVE REGINA (Holy Queen of Heaven), for contralto or baritone, edited by Granville Bantock.

THE BEAN FLOWER AND IMPROMPTU IN MARCH, for voice, by E. J. Moeran.

(Editions Maurice Senart, Paris)

THE PLOUGHMAN, song, by Reginald C. Robbins. SONNET: THE WORLD, song, by Reginald C. Robbins.

DRINKING, song, by Reginald C. Robbins.

SONG OF EMPEDOCLES, song, by Reginald C. Robbins.

HYMN OF EMPEDOCLES, song, by Reginald C. Robbins.

EPILOGUE: FROST AT MIDNIGHT, song, by Reginald C. Robbins.

CALLICLES ON AETNA, song, by Reginald C. Robbins.

TO THE VIRGINIAN VOYAGE, song, by Reginald C. Robbins.

THE OLD SHIPS, song, by Reginald C. Robbins.

ODE TO THE MEDITERRANEAN, song, by Reginald C. Robbins.

THE FIFTH DAY, song, by Reginald C. Robbins.

(Lorenz Publishing Co., Dayton, O.)

LORD AND KING, song, by Henry Wildermere.

LOVE DIVINE, duet for soprano and tenor, by Henry Wildermere.

THE HEART OF GOD, song, by Cleland B. McAfee.

(Enoch & Sons, New York and London)

EIGHT NEGRO SONGS, collected by Francis H. Abbot.

SONGS OF A GIPSY TRAIL, by Easthope Martin.

ALL IN A LILY-WHITE GOWN, by Easthope Martin.

THE LORD IS MY ROCK, song, by Alfred Wooler.

JOURNEY'S END, song, by Sydney King Russell.

AN INTERLUDE, song, by Easthope Martin.

COLORINDA, song, by R. Orlando Morgan.

CARILLION, song, by Easthope Martin.

THAT'S ALL, song, by May H. Brahe.

THE PIBROCH, by Charles Villiers Stanford.

OPEN THE DOOR SOFTLY, song, by Herbert Hughes.

GUERDON, song, by Paul Edmonds.

WHEN YOU COME TO ME, song, by Easthope Martin.

O MEN FROM THE FIELDS!, song, by Norman Peterkin.

BUTTERFLIES, song, by Manlio Di Veroli.

WHEN I HEARD THE LEARN'D ASTRONOMER, song, by Edward C. Bairstow.

TO CHLOE, song, by Julius Harrison.

RETROSPECT, song, by Adela Maddison.

SUDDEN LIGHT, song, by Julius Harrison.

DAWN, song, by Helen Fothergill.

IF YOU WOULD HAVE IT SO, song, by Adela Maddison.

WHEN I WAS ONE-AND-TWENTY, song, by Arnold Bax.

BEAUTY, song, by Easthope Martin.

M. J.

### Books

(J. Curwen & Sons, London)

#### Music: What It Means and How to Understand It

A HANDBOOK ON MUSICAL APPRECIATION FOR CHILDREN, GIVING AN OUTLINE OF THE ORIGIN OF MUSIC AND ITS DEVELOPMENT IN FORM AND FEELING, AND RELATING ITS SIGNIFICANCE TO THAT OF THE OTHER ARTS

By Leigh Henry

After reading this inspiring and common-sense book, one wonders if American children are less intelligent than their British cousins or whether American makers of

#### Joseph Schwarz Due October 24

Joseph Schwarz, who left Cherbourg on the S. S. Aquitania on October 18, was due to arrive in this country, Friday, October 24.

Throughout the summer months, Mr. Schwarz was very busy, singing in opera and concert. On August 31, he appeared in the baritone role in the Masked Ball at the Leipzig Opera House. September 2 he appeared at a concert with the Gewandhaus Orchestra at Leipzig; on September 5 he gave a concert at Baden Baden; 9, he appeared in opera at the Baden Baden Opera House; 16 and 17, he gave recitals at Mannheim; 19, he gave a concert at Hamburg; 23, he appeared in the title role of Verdi's opera, Rigoletto, at the Vienna Opera; 25, he sang the baritone role in The Masked Ball, and again at the Vienna Opera on September 27 he sang in the Tales of Hoffmann. October 6, also in Vienna, he appeared in concert, and his next appearance was at Budapest in recital on October 10. On October 12 and 13 he was heard in Budapest in concert with the Dohnanyi Orchestra.

Mr. Schwarz' manager, Edna Richardson Sollitt, states that Mr. Schwarz will, besides filling many dates with the Chicago Civic Opera this season, appear in many concerts and recitals throughout the United States.

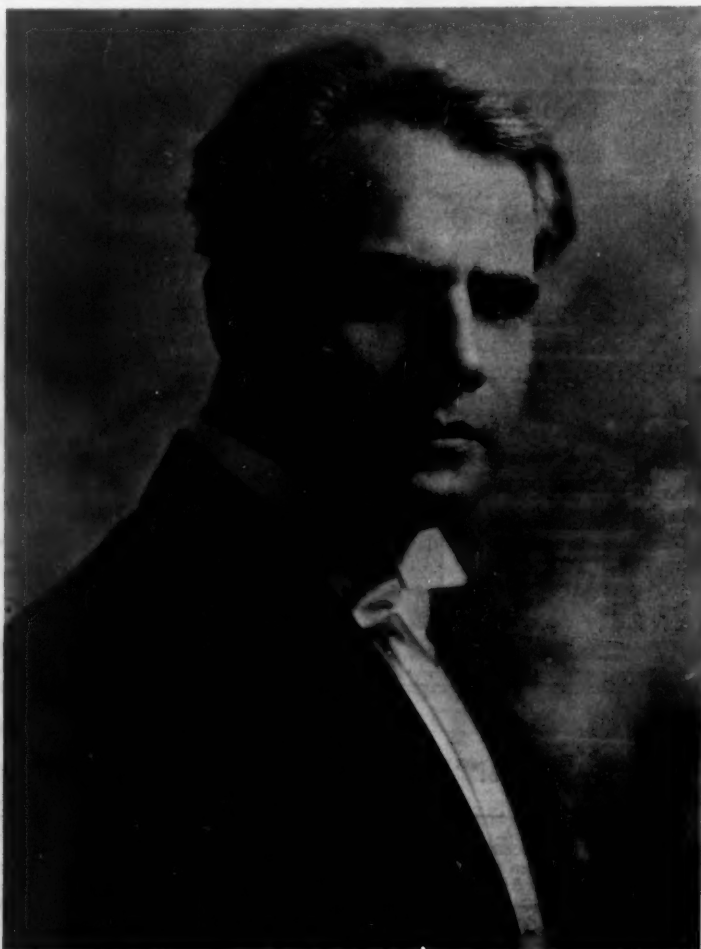


Photo by Hartscock

JOSEPH SCHWARZ

books for children only think they are? The American book for children about music is all too often just a collection of silly, romantic and untrue tales augmented by a lot of psychic sentimentalism which is supposed to "interest" children, and no doubt does so in about the same way as the latest serial novelization of some movie thriller in the yellow press. The American idea of pseudo-education seems to be to keep the kiddies amused, a fact forcibly brought home to us by remarks from a famous foot-ball coach who blames amusement-gone-mad for the narrow chested youths seen on the campus of his university.

At all events, Mr. Henry speaks to his readers as if they were intelligent humans whose attention would not have to be held by "novelizations." He permits himself the use of technical terms, explaining their meaning, and then actually expecting his readers to remember and know what he is talking about when he uses them. Not only that but he states facts and facts only. He does not make of Tchaikowsky a suicide, nor does he harp upon the misery, poverty, ill-health, temperamentalism and eccentricity of musicians. He uses picturesque illustrations to bring the meaning of details home to young minds, but he does not garble the facts.

By beginning with the analogy of architecture, Mr. Henry gives a very clear picture of how a part of music consists of form or shape, but he is not long in explaining that there are also other characteristics in music, and says that "just as you can fill in the outlines of your drawn shapes with paint-color, so the musician can fill in the outlines of his note-shapes with sound-color." This filling in, he explains, is harmony. He then goes on to tell his readers about "sound-weaving" or polyphony, and then "sound-movement" or rhythm.

This technical matter is emphasized by a very complete story of how music began and how it developed. And none of this is done in a way that one can find anything but a somewhat simple story of exact and known facts, and how rhythms were gradually built up into the now recognized musical forms is made very clear, nor does he hesitate to give actual outlines of the various orthodox forms—sonata, rondo, fugue and so on.

Nor does he hesitate to tell children what is going on in the world of music today. He says: "The feeling side of sound, the part which makes you have moods and think, is the most important . . . the musicians of today are trying to find new sound-mixtures by which they hope to be able to give in music the new moods, feelings and thoughts of today . . . and it is in putting a really personal feeling into their sounds and music, in finding out the most exciting things to say, and the most exciting way to say them, that the musicians of today are working."

In his description of how the symphonic poem began to take the place of the symphony, Mr. Henry says: "If my one told you a tale up to a certain point, and then went back and repeated all the commencing part again before going on to the further adventures of the story, you would think him rather silly, wouldn't you?" Then he says: "Once the program idea had come into music, composers commenced to think more about the things which they wanted to express than about the mere pattern-making kind of music. So new kinds of music grew up; for the older musicians had only thought about their music as a kind of geometry. Interested in sound-expression, the composers became dissatisfied with the old, always-the-same shapes and patterns."

This is a book that one recommends with vigor and enthusiasm to teachers who are genuinely interested in the

growth, education and development of the American child. It would prove a safe and sane antidote to American sentimental piffle and would give the children self-respect, for the simple reason that it gives self-respect to be treated with respect.

F. P.

### The Dance

(Frederick A. Stokes Co., New York City)

By Troy and Margaret West Kinney

Troy Kinney and his wife, Margaret West Kinney, have written a book about The Dance, Its Place in Art and Life. It has over 400 illustrations, drawings, photographs, and six reproductions of etchings by Mr. Kinney. Mr. and Mrs. Kinney are enthusiastic about dancing, and this is probably the most extensive work on the dance and its history that has yet appeared in the English language. It begins with the dancing of ancient Egypt and Greece, peeps at Rome, tells about the Middle Ages and the Renaissance, jumps over to the ballet's technique, follows with a story of the Golden Age of Dancing and then goes on to look in on the various schools of dancing of the present day, including the Russian. The final chapter is a layman's estimate of conditions. It is a book that is bound to interest anybody who likes dancing. It is not a work of technical instruction, but, as the authors express it, merely an effort to share their enthusiasm of the dance with others, and as such, it cannot fail to be a success. The numerous illustrations include, at one time or another, portraits of a great many of the best known figures of the dance in action.

### Music

(Arthur P. Schmidt, Boston)

#### Meditation on Jesus, Lover of My Soul, Postlude on Awake and Sing the Song (for Organ)

By George A. Burdett

These are pleasant arrangements, simple, contrapuntal, orthodox. There is enough of the familiar hymn tunes in them to make them interesting. They are short and practical.

(Bote and Rock, Berlin)

#### Piano Transcriptions

By Ignaz Friedman

These are Courante, by Dall'Abaco; Gigue, by Handel; Menuett (Anonymous); Pastorale, by Boccherini; Prestissimo, by Karl Stamitz. They are concert arrangements of great difficulty, splendidly constructed and highly interesting.

(Carl Fischer, New York)

#### Twelve Characteristic Preludes in the Form of Melodic Studies

By Leopold Auer

These studies are arranged progressively, but all of them are very difficult. They have the following technical design: 1. Chords and arpeggios; 2. Double-stops; 3. String transfers; 4. Trills; 5. Martele; 6. Staccato; 7. Thirds; 8. Tenths; 9. Fingered octaves; 10. Study for finger strengthening; 11. Chromatics; 12. G string.

Being the work of Auer they need no commendation.

(White Smith Music Publishing Co., Boston)

#### Lyric Washington (Organ Transcription)

By R. Deane Shure

These are organ arrangements of two numbers from the piano suite, which consists of seven tone poems. The arrangements are excellently done and will enhance the reputation already gained by the piano edition. The music is graceful and melodic, and the structure attractive.

(Arthur P. Schmidt Co., Boston)

#### Four Etudes in the Form of Pieces

By Charles Dennee

Attractive studio material. The first, Allegro assai e vivace, alternate right and left hand scale passages; the second, octaves for both hands; the third, passages in thirds and sixths mostly for the right hand; the fourth, rapid scales for the alternate hands. All four are musically attractive.

(Virgil Piano School Co., New York)

#### The Piano Pedals

By Mrs. A. M. Virgil

The subtitle of this work declares its purposes: "How, when and where to use them." It is illustrated by "short, practical exercises and melodies with explanatory text," and is "suitable for beginners and advanced players." It is a neatly printed book of thirty-five pages, sheet music size.

This is an orthodox, conservative work which thoroughly covers the ground, explains not only what must be done but also why it must be done, so that students should be able ultimately to form their own judgment as to the proper pedaling of any particular passage.

M. J.

#### Reception Given for Dr. Wolle

On Monday, October 6, the Bach Choir gave a reception to Dr. J. Fred Wolle in the First Presbyterian Church, Bethlehem, Pa. This was the first meeting of the choir and Dr. Wolle since the conductor's illness in the spring. There was a short program, consisting of violin and piano selections and brief talks, winding up with Dr. Wolle's directing the choir through several choruses from the Bach Mass in B minor.

October 13 the first rehearsal by the Bach Choir was held in the chapel of the Moravian Seminary and College for Women, in preparation for the festival in the spring of 1925. The Bach Christmas Oratorio is the work being studied at present. As practically all of the members of the choir for the 1923-24 festival have returned for this season, there is little hope for new applicants desiring to join the choir at this time.

October 16 a dinner was scheduled to be given to Dr. Wolle and the church choir, in appreciation of their services, by members of the First Presbyterian Church of Allentown, where Dr. Wolle is the organist, at the Hotel Traylor, Allentown.

On October 29 Dr. Wolle will give an organ recital at Reading, Pa., in St. Stephen's Reformed Church. This will be the first recital Dr. Wolle has been able to give since his illness.

#### Anna Case Returning

A cable received from Anna Case announces her return to America on October 28 on the S. S. Julio Cesare. Miss Case's first performance will be on November 7 at the Biltmore Morning Musicals.

## NEW YORK COLLEGE OF MUSIC

INCORPORATED 1878

114-116 East 85th Street

46TH YEAR

Carl Hein—Directors—August Fraemcke

All branches of music leading to diplomas and degrees. MASTER CLASSES IN PIANO under AUGUST FRAEMCKE commencing October 27; VOCAL—CARL HEIN; VIOLIN—HANS LETZ; THEORY AND COMPOSITION—Prof. Dr. CORNELIUS RYBNER; HARP—A. FRANCIS PINTO; and 40 other eminent instructors.

## VICTOR HARRIS

TEACHER OF SINGING IN ALL ITS BRANCHES

(Member of the American Academy of Teachers of Singing)

THE BEAUFORT

140 West 57th Street

Tel. 3053 Circle

## REGINA A. deSALES

VOCAL INSTRUCTION—REPERTORY

5, Boulevard Delessert, Paris

## CHARLES WAKEFIELD CADMAN

COMPOSER—PIANIST

2220 Canyon Drive, Hollywood, Calif.

## MILBRED DILLING

HARPIST

Mgt. HANSEL &amp; JONES, Apollo Hall, N. Y.

Personal Address: 315 West 79th St., N. Y.

## ALTON JONES

PIANIST

Concerts—Recitals

15 East 38th St., New York

Steinway Piano

The Center for  
Modern Music

J. & W. CHESTER LTD.,  
11 GREAT MARLBOROUGH STREET  
LONDON, W. 1

Complete catalogues post free on application

## ELINOR WHITTEMORE

CONCERT VIOLINIST

Management: R. E. Johnston 1461 Broadway, New York

## HANNA BUTLER

Soprano

PUPILS ACCEPTED

512 Fine Arts Building, Chicago, Ill.

## GRANBERRY

PIANO SCHOOL

ARTISTIC PIANO PLAYING

Practical Training Course for Teachers.  
BOOKLETS—CARNEGIE HALL, NEW YORK.

## BEFORE SELECTING YOUR VOCAL TEACHER

READ

"THE SECRETS OF SVENGALI"

By J. H. DUVAL

And You Can't Be Fooled

\$2.00 at all Music Dealers and Bookstores

Publisher—JAMES T. WHITE &amp; CO., 78 Fifth Avenue, New York City

ALBERTO

## BIMBONI

Teacher of Singing

2025 Broadway, New York

Telephone 6074 Endicott

## AMERICAN CONSERVATORY

Chicago's Foremost School of Music and Dramatic Art

Ninety Artist-Instructors

Catalog Mailed Free

John J. Hattstaedt, President. Karleton Hackett, Adolf Weidig, Henriot Levy,  
Associate Directors.

KIMBALL HALL, CHICAGO, ILL.

## INSTITUTE OF MUSICAL ART

OF THE CITY OF  
NEW YORK

120 CLAREMONT AVENUE

Frank Damrosch, Director

Lambert

## MURPHY

T E N O R

FORMERLY METROPOLITAN OPERA CO.  
For Concert Engagements Apply to  
LOUDON CHARLTON  
Carnegie Hall, New York

## Cincinnati Conservatory of Music

Founded 1867

INCORPORATED

### A Complete School of Music

Instrumental Voice Culture Opera Languages Dancing Or-  
chestra Public School Music (accredited) and Drama Dept's.

Ideal Dormitories accommodating 300, on ten acre campus

Catalogue sent on  
ApplicationBERTHA BAUR, Director  
BURNET C. TUTTILL, General Manager

Highland Avenue and Oak St., Cincinnati, Ohio

## AMERICAN INSTITUTE OF APPLIED MUSIC

METROPOLITAN COLLEGE OF MUSIC

Thirty-Ninth Season Opens October 1st

Highest Type of Musical Instruction for Professional  
or Amateur

Unusual facilities for those preparing to teach.

All Branches of Music Taught by a Faculty of Specialists

KATE S. CHITTENDEN, Dean

212 West 89th St. (Central Park South), New York City.

Tel. Circles 5325

**ZERFFI**

Voice Production without Interference  
Miss Ethel Pieller, Asst. Teacher

Teacher of Singing  
STUDIO:

309 West 78th Street  
Phone: 4385 Trafalgar

**JOSEPH REGNEAS**

VOCAL INSTRUCTION  
135 W. 80th St., New York  
Tel. 5786 Schuyler  
Consultation only by  
appointment

**JOSIAH ZURO**

Director of  
THE ZURO GRAND OPERA COMPANY  
COACHING TEACHING  
Phone: Circle 6100 744 7th Ave., N. Y. City

**LESCHETIZKY**

Master school for  
pianists and piano  
students in the musical  
center of Paris. For terms apply to  
MME. MARIE GABRIELLE LESCHETIZKY  
7, rue Chaptal, Paris, France

**O'C QUIRKE**

Voice Placement and Opera Class  
ADDRESS:  
243 Central Park West  
New York

**SOUSA AND HIS BAND**

JOHN PHILIP SOUSA, Conductor

New Booking Fall Season 1924

HARRY ASKIN, Mgr.  
1451 Broadway New York

**MARY BROWNE**

Mezzo-Soprano  
Teacher of Voice

Studio—145 East 60th Street Tel.—2356 Regent

**J. FRED WOLLE**

ORGANIST

Management: THE WOLFSOHN MUSICAL BUREAU,  
712-718 Flak Bldg., New York

**HELENE ADLER**

Soprano  
Now available for concerts. Accepting limited number of pupils.  
611 West 158th St., New York.

**JOHN F. BYRNE**

TEACHER OF SINGING

Recommended by Jean de Reszke.

Studio: 187 rue du Faubourg, St. Honore, Paris.

ANNIE LOUISE

(ADAH CAMPBELL)

**DAVID - HUSSEY**

HARP

VOICE

Phone: Riverside 4122 Studios: 294 West 92nd St., N. Y.

**MACBETH**

Chicago Grand Opera  
Management: National Concerts, Inc., 1451 Broadway, New York

**JOHN McCORMACK**

EDWIN SCHNEIDER, Accompanist

Management: CHARLES L. WAGNER  
D. F. McSWEENEY

511 Fifth Avenue New York  
Steinway Piano Used.

**CLEMENTINE DE VERE**

Prima Donna  
Soprano

From Covent Garden, London,  
Metropolitan Opera, New York,  
etc. Available for Opera,  
Concert and Oratorio.  
Also: VOCAL TUITION.  
Address: 109 Riverside Drive, N. Y. City

**ROMUALDO SAPIO**

Vocal  
Teacher

Formerly conductor Metropolitan  
Opera, New York and  
European theaters. Coach to  
Mme. Adelina Patti, Calvé,  
Nordica and other celebrities.  
Phone East 8666

**Bassi & Cannonieri**

General operatic and theatrical  
bureau

(Ufficio di Affari Teatrali)

Via Durini N. 31, Milan Italy

Telephone 10-345

**NINTH ALL-AMERICAN MUSIC FESTIVAL HELD IN BUFFALO**

Tollefsen Trio, Vreeland, Schofield, Hughes, Dilling, Lennox and Jollif Receive Warm Welcome—MacDowell Club, Solo Ensemble and Guido Male Chorus Heard to Advantage—Local Talent Prominent

Buffalo, N. Y., October 12.—The ninth annual All-American Music Festival opened October 6 in Elmwood Music Hall under the most favorable conditions. A friendly audience greeted A. A. Van de Mark, director and founder, and the local talent participating on the afternoon program.

Jewel Johnson, a recent addition to Buffalo's musical circles and formerly a member of the Metropolitan Opera Company, disclosed a soprano voice of warmth and depth of color and won admiration in her songs by Walter Kramer, Caro Roma and James H. Rogers. Sara Burns, pianist (pupil of Mrs. Vernon Curtis), evidenced excellent training in her three MacDowell numbers. Emerson C. Knair, solo baritone at Central Presbyterian Church, attained fine effects in songs by Sidney Homer and Wilson G. Smith. Bertha Drescher, lyric soprano, recently returned from her studies with Franz Proschowsky, has a charming stage presence and disclosed beautiful high tones and lovely pianissimo, combined with excellent interpretative ability in songs by Elinor Warren, James MacDermid and Mrs. Beach. Wilbur Annis, a youthful violinist of talent (Eckel pupil), played compositions by White, Spalding and Dawes, with fine appealing tone. Robert Huftader furnished capable support at the piano. Ruth Pettet, contralto (Jury pupil), brought the program to an effective close, her rich voice, enunciation, feeling and artistic rendition of songs by Smith, Wilbye and Mary Turner Salter bringing expressions of unqualified approval.

The accompanists for the singers, Grace Sandel, Seth Clark and Ethyl McMullen, deserved a share in the applause accorded.

**MONDAY EVENING CONCERT.**

Monday evening's concert was given by the Tollefsen Trio, the MacDowell Choral Club and the Solo Ensemble, with Dewitt C. Garretson and Seth Clark, conductors of the choruses, and Grace Sandel, accompanist. The trio—Carl H. Tollefsen, violin; Augusta Tollefsen, piano, and Paul Kefer, cello—made instant favorable impression in its artistic, well balanced portrayal of Goldmark, Foote and Cadman compositions and were enthusiastically applauded.

The MacDowell Choral Club, comprising the mixed voices of the Women's Solo Ensemble, the Guido Male Chorus and the MacDowell Singers, sang with admirable tonal quality and gave their variety of selections a thrilling performance. A beautiful number was Fay Foster's In the Carpenter's Shop, sung by the Solo Ensemble, and the climax of the evening was Gaines' Fantasie on a Russian Folk Song, in which the violins of Elise De Grod and Maud Kimball Payne played important parts.

**TUESDAY AFTERNOON.**

Tuesday afternoon's program was opened by Bernice E. Riggs, pianist, with a group by MacDowell and La Forge, followed by Irene Wolf, a promising young soprano (Stranahan pupil), whose admirable diction, fresh voice and excellent training augurs well for her future.

Wanda M. Snyder played a group of harp solos. Lucy MacDonald disclosed a soprano voice of purity and good carrying quality, her success reflecting credit upon her teacher, Ella Snyder. Joy Babcock, violinist, gave three numbers, with Eva Rautenberg at the piano, and was heartily applauded. Mrs. Sidney Wertimer, a favorite soprano, was an artistic success in her group of songs. Ethyl McMullen ably accompanied the vocalists.

Helen Henschel Morris, talented young pianist now studying with Godowsky and pupil of Jane Showerman McLeod during her residence in Buffalo, displayed fine style, excellent technical equipment and splendid poise.

**TUESDAY EVENING.**

The Tuesday evening program was given by the Guido Male Chorus, Seth Clark, conductor (with Lester A. Cherry, accompanist); Jeannette Vreeland, soprano (with Ethyl McMullen at the piano), and Edgar A. Schofield, baritone (with Elmer Zoller as his accompanist).

The Guidos gave their usual finished performance and were well received by the audience, being obliged to add several numbers.

Miss Vreeland repeated her earlier Buffalo success and charmed anew by her many accomplishments of voice, refinement of style and radiant personality. The songs by Griffes, Hughes, Park, Barnett, MacDowell, Watts and Hueter called forth unusual enthusiasm, to which numbers she graciously added many extras.

Edgar Schofield was warmly welcomed by his Buffalo admirers, his rich baritone voice, dramatic utterance and finished style, combined with an easy, informal manner, pleasing his hearers to such an extent that he was forced to comply with double encores, two of them Negro Spirituals.

**WEDNESDAY EVENING BANQUET.**

There was a suspension in the Festival activities Wednesday until evening when the annual banquet took place and all met for informal speeches and general jollification, followed by a dance. A delightful musical program was presented by little Marie McKenna, child pianist (pupil of Mary M. Howard); Victor D'Anna, boy xylophonist; Geraldine Rhoades, contralto; Elizabeth Siedorf, pianist; George F. Houston, baritone of the Eastman School, with Harold C. Smith at the piano, and the Solo Ensemble, conductor, Dewitt C. Garretson; Grace Sandel, accompanist. Lewis Mitchell read a letter of regret from George Bellachey, president of the association, whose illness prevented attendance at the Festival.

**THURSDAY AFTERNOON.**

Thursday afternoon brought forth a fine array of young performers. Anita Ruppel's lovely voice has gained in power under her teacher, Harriet W. Spire. Raymond Baum played a group of violin solos with good tone and interpretation, evidencing the excellent training of his teacher, Mrs. John L. Eckel. Gerald Stokes furnished a finely balanced accompaniment. Bradley Yaw, solo baritone of St. John's Episcopal Church and pupil of Frank Watkins, has a voice of rich resonant quality and showed good interpretative ability in his songs by O'Hara, Kramer and Stickles. Gladys Lindsay's excellent diction, graceful manner and musical ability, in combination with a soprano voice of good quality, impressed the audience and she was cordially received. For encore she sang a composition by

Richard Ullman of this city, with the youthful composer at the piano. Myrtle Thompson Weller (a Curtis pupil) evidenced talent and good teaching in her group of MacDowell piano solos played with excellent effect. Pearl A. Schaaf's personality and voice won admiration and prolonged applause. Her accompaniments were in the capable hands of her sister, Kathryn Schaaf. Ethyl McMullen and Grace Sandel furnished satisfactory accompaniments for the other singers.

**THURSDAY EVENING.**

The bright star of the Thursday evening performance was Edwin Hughes whose interesting numbers by Cowell, Goldmark, Repper and Gere created instant favorable impression, which was increased by his later selections: three American folk dances arranged by Putnam, Grunn and Guion. He is a pianist of splendid attainments and sincere musicianship, and it is to be hoped Buffalo may soon hear him in an entire recital program.

The MacDowell Singers and the Solo Ensemble, under the leadership of Dewitt C. Garretson, with Grace Sandel, accompanist, were heartily applauded in their choral numbers.

Winifred Dewitt, a youthful singer hitherto unknown in this city, with Mr. Garretson at the piano, disclosed a voice of rich contralto quality and wide range.

**FRIDAY AFTERNOON.**

The Friday afternoon session of the Festival was presented by Emil Hofmann, tenor; Margaret Heckman, con-

**TEACHERS OF THE Effa Ellis Perfield System****WHO HOLD 1923 AND 1924 DIPLOMAS****NEW YORK****RAYMOND BURROWS**

Teacher of Piano

Studio: 237 West 71st Street, N. Y. City

Phone: East 9225

52 Wright Street, Stapleton, S. I.

Special Summer Scholarships

**MILDRED HAIRE**

Piano and Class Lessons

Teacher at Englewood Conservatory

Studio: 25 E. 38th St., N. Y. City

Tel.: Mad. Sq. 6189

**RUTH JULIAN KENNARD**

Piano and Class Lessons

Studio Address: 233 West 72nd Street

New York City

Phone: East 9225

**IDIS LAZAR**

Concert Pianist and Teacher

50 Morningside Drive, Apt. 42, New York

Phone: 7770 Cathedral

**JENNIE S. LIEBMAN**

Piano and Class Lessons

1140 St. John's Place, Brooklyn

Phone: 6981 Decatur

**MABEL COREY WATT**

Examining Normal Teacher

Director of Music, Flatbush School

Four Assistant Teachers

94 Prospect Park W., Brooklyn

Phone: South 5688-J

**MISSOURI****FLORENCE E. HAMMON**

Examining Normal Teacher

Nine Assistants

Musical Art Bldg., St. Louis

**NORTH CAROLINA****JULIA PRICHARD**

Certified

Individual Piano Lessons—Musicianship

Classes—Demonstrations

Winston-Salem, N. C. Greensboro, N. C.

**FOREIGN****CANADA****CARA FARMER**

Piano and Class Lessons Demonstrations

Certified Normal Teacher

Mothers' Creative Music Course

759 Bathurst, Toronto

**NEW YORK****FRANCES V. ROCHE**

Accompanist, Piano and Class Instruction

176 East 95th St., N. Y. Phone Lenox 5509

**MARY G. STOWE**

Teacher of Piano

Pupil of Rolf, Moszkowski, Thiel Burnham

275 Central Park West, N. Y.

**NEW JERSEY****ETHEL Y. THOMPSON**

President, Rossville Music Club

Individual and Class Lessons

11 Pittsfield Ave., Cranford

**FLORIDA****BERTHA FOSTER**

Miami Conservatory of Music, Miami

**IOWA****ETTA GABBERT**

Teacher of Piano, Pipe Organ, Harmony

and Theory

Individual and Class—All Ages

Studio: 1934 Farnam Street, Davenport

**WASHINGTON****ALICE REYNOLDS FISCHER**

214 E. Birch Walla Walla

**FOREIGN****CHINA****EMIL DANENBERG**

Pianoforte Instruction

Pupil of Teleman (Lodgys)

The Albany, Hong Kong

290 Teachers and Schools are using the Perfield System in New York and vicinity

tralto; Mildred W. Conschatter, pianist; Viola Cornell and Marion T. McKenzie, sopranos; and Henry M. Hoffman, pianist. Grace Sandel, Ethyl McMullen and Seth Clark were the accompanists.

Margaret Heckman evidenced a marked gain in tone production under Harriet Welch Spire's teaching and sang her three numbers with sweetness and effect.

Emil Hofmann's tenor voice was effectively used in songs by Rummel, Salter and Campbell-Tipton. Mildred W. Conschatter (pupil of Otto Hager) displayed clean cut tone, facility and poise in her La Forge, MacDowell and Nevin selections. Viola Cornell sang numbers by Whelpley, Spross and Saar in an agreeable voice. Marion Taylor McKenzie won favor with her excellent diction and musicianly rendition of her group of songs. Henry M. Hoffman owes his training to the pianist and teacher, Helen Garrett Mening, and did her credit in his artistic performance of the McFayden Sonata, op. 21, to which he added MacDowell's Water Lily as an encore.

## FRIDAY EVENING.

Friday evening closed the Festival with an enjoyable program and the largest audience of the week. The participants were the MacDowell Choral Club and Solo Ensemble, with Dewitt C. Garretson and Seth Clark, conductors; Grace Sandel, accompanist; Elizabeth Lennox, contralto, with

Ethyl McMullen at the piano; Mildred Dilling, harpist; Norman Jollif, baritone, with Mr. Garretson at the piano. The MacDowell Choral Club and the Solo Ensemble did some of its most finished work at this performance and aroused much enthusiasm and frequent recalls.

Miss Dilling, a favorite in Buffalo, renewed her former successes, playing among other delightful selections and transcriptions, the Impromptu, written by Dwight Fisk only nine days ago for performance at this Festival.

Elizabeth Lennox made an immediate favorable impression with her charming personality and the excellent interpretations. She offered two groups and graciously accorded a number of extras.

Norman Jollif was heartily welcomed by his many Buffalo admirers and added to the favorable impression created last season. The quality of his voice, his finished style, the ability to adopt the mood of his every song and his admirable diction, won much appreciation. His return to Buffalo in recital would be welcomed.

To Grace Sandel, official accompanist for the MacDowell Club and Solo Ensemble choruses throughout the week, should be accorded a word of congratulation for her admirable support at the piano.

The MacDowell Slumber Song and Dunn's Music of Spring, sung by the MacDowell Choral Club, brought the concert to a close. L. H. M.

Misses Hill, Wetmore, Mohaupt, Richter, Regalbuto and Bianchi.

## NOON CONCERTS AT WURLITZER AUDITORIUM.

The second week of the Noon Hour Concerts at Wurlitzer Auditorium had as participants on October 12-13, Lucille Collette, violinist; Marguerite Bailhe, pianist, and Charles Prescott Moore, cellist, these playing solo and ensemble numbers. They have been heard at Sunday night concerts at Forest Hills Inn. October 15, 16 and 17, Florence Karp, Mildred Bochner and Russell E. Lanning, pianists, collaborated, two-piano numbers making up the program; Miss Karp played a Mozart concerto, and Miss Bochner played the last movement of the Schumann concerto. Admission to these concerts is free.

## GRAND OPERA SOCIETY PERFORMANCES AND SCHOLARSHIP.

Rigoletto was given over WJZ, September 28, very successfully by the Grand Opera Society of New York. Zilpha Barnes Wood, founder and president, who writes: "We had beautiful responses, from even so far away as Ontario, Nova Scotia and other Canadian points." Of the cast these are her pupils: Jennie Anderson (Gilda), Belle Fromme (Madelina), Tito Venturi (The Duke), J. B. Grinich (Rigoletto). Others in the cast included Augustus Post, William Klumeyer, Elsie Brunner, Grace Devon, Ivan Ismalof, William Morris and E. McKinley.

Five memberships in the Grand Opera Society are to be awarded; last year the contest was held in the Capitol Theater, Mr. Rothafel, Leonard Lieblich, Fortune Gallo and Mana-Zucca being the judges.

## BOARD OF EDUCATION LECTURES AND RECITALS.

Piano recitals, miscellaneous concert programs, vocal recitals, lectures on various phases of music, operalogues and combination recitals (voice and piano), all this appeared in the October 12 Manhattan series of the Board of Education public lectures. Participating in these were Marie Josephine Wiethan, Charles D. Isaacson, Alfred J. Swan, May Harper Ford, June Mullin, Marguerite Potter and Mr. Saldenberg. These affairs are attended by thousands of grown-ups, for whom they are especially intended, and are valuable educational adjuncts. Of course, there are lectures on books, on current happenings, geographical lectures, on plays now running, on the dance, medical subjects, etc., all

showing the wide range of subjects covered under Director Ernest L. Crandall.

## N. A. O. EXECUTIVE COMMITTEE MEETS.

The regular monthly meeting of the Executive Committee of the National Association of Organists took place at the new headquarters, Chickering Hall, October 13. Present were McAll, chairman; Noble, president; Porter, treasurer; Mesdames Keator and Whittemore; Messrs. Adams, Ambrose, Fry, Priest, Stanley, Senator Richards, Riesberg. Thanks were forwarded to Wanamaker's (Philadelphia) for proffered hospitality for the planned convention there in 1926, and Chairman McAll paid tribute to the MUSICAL COURIER for the two articles on The Organ and Orchestra, published in July. Treasurer Porter reported all bills paid, with a balance of \$1,130.08 on hand, and Riesberg supplemented report with statement that \$260 was still due for advertisements in 1924 programs. Richards moved (following discussion as to 1924-25 headquarters) that the N. A. O. remain with the Musicians' Club; carried. Committees were named and confirmed as follows: Public Meetings, Stanley, chairman; Reference on Standardizing Console, Noble, chairman; Organization, Sammond, chairman; Publicity, Nevins, chairman. A combined orchestra and organ concert is planned at the Capitol Theater, with soloists consisting of organists of Greater New York. There was considerable discussion regarding the Cleveland, Ohio, convention of 1925, which begins August 4. President Noble, who gives an organ recital in Pittsburgh, October 29, was authorized to proceed to Cleveland for a conference with local authorities. P. W. R.

## Dilling to Play in Wheeling

Mildred Dilling will give a recital in Wheeling, W. Va., on November 17. The harpist will fill the engagement while on tour with the De Reszke Singers.

## GOTHAM GOSSIP

## EDYTH MAY CLOVER'S AT HOME

Edyth May Clover, a Scharwenka pupil, gave an at home on October 19; her large social acquaintance attracted many guests, and, of course, music formed an important item of the affair.

## ALBERTA S. BOYD BOTH PIANIST AND ACCOMPANIST

Alberta S. Boyd, an attractive young woman from the West, who studied accompanying last season with Emil Zoller, is a newcomer of proven ability, and will be heard in recitals and concerts in Greater New York this season.

## NAN FANNERER SINGS WELL

Nan Fannerer (a pupil of Capouilliez), member of the choir of Holy Trinity P. E. Church, Harlem, is an alto singer possessing both excellent voice and wide range. For a private audience she recently sang Fear Not Ye (Buck), showing these qualities.

## HOWARD GILBERT AN ABLE TENOR

Howard Gilbert was solo tenor the past summer at the Marble Collegiate Church, New York (Richard T. Percy, organist), being selected through elimination. His pure tenor voice, under excellent control, made definite impression when recently heard in Enjoy the Sweet Elysian Grove (Alcestis) and Sorrows of Death (Mendelssohn).

## CLARENCE WAINWRIGHT MACMURPHEY'S SONGS SUNG

Love songs by Mr. MacMurphey formed the musical portion of the Rainy Day Club meeting of October 1, sung by Ethel Pyne, the composer at the piano. October 14 some of the same, as well as other songs by MacMurphey, were broadcast via WEBJ by Walter M. Taylor, tenor. Mr. MacMurphey's songs are enjoying the increasing vogue to which their merit entitles them.

## HANS MERX'S RECITALS IN GERMANY.

Hans Merx, baritone, gave an evening recital for the Burger-Verein in Bonn, Germany, assisted by an instrumental trio, with Herr Heyer at the piano. He sang arias by Wagner and Leoncavallo, and songs by Dvorak, Schumann, Schubert, Wolf, and Old Irish and English songs. He gave similar programs with fine success in Cologne, Berlin, Düsseldorf and Munich. He sends word that he expects to return to New York the end of this month, noting also that he spent a pleasant period with Dr. Muck at the Bayreuth Festival.

## JUDSON HOUSE ON JAZZ.

"I like jazz," says Judson House. "I like it very much, but I don't sing it because I believe it is best suited to orchestral treatment. There is good jazz singing, though; if you don't believe it just listen to Fanny Brice, but it takes a special talent and special training—a special outlook even. I don't believe it fits in with a classical program at all, no matter how well done. Therefore I don't sing it."

Schumann and Wagner are the popular tenor's favorite vocal composers, but he also likes many of the modern American song writers, and few of his programs fail to include a group by a modern writer.

## INTERESTING NUMBERS AT N. Y. SCHOOL OF MUSIC AND ARTS.

At the October 9 weekly concert, New York School of Music and Arts, Ralfe Leech Sterner, founder and president, some new students gave enjoyable numbers. Lillian D. Allen sang A Spirit Flower, showing a pleasant voice and good enunciation. Emily Dabney sang songs by Rogers and Curran, attaining excellent climax. Grace Sterner and Charles Z. Shuttis collaborated in a brilliant performance of Mendelssohn's Wedding March, this being full of snap and gaining rousing applause. Other numbers were by

GALLI-CURCI

SCHIPA

LHEVINNE

Management

Evans &amp; Salter

527 FIFTH AVE., NEW YORK

## DUNNING SYSTEM of Improved Music Study for Beginners

THE DEMAND FOR DUNNING TEACHERS CANNOT BE SUPPLIED—WHY?

Normal Classes as follows:—

MRS. CARRE LOUISE DUNNING, Originator, 8 West 40th Street, New York City; Normal Class, New York City,

MRS. ZELLA E. ANDREWS, Leonard Bldg., Spokane, Wash.

BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.

HARRIET BACON MACDONALD, 825 Orchestra Bldg., Chicago, Ill.

KATHARINE M. ARNOLD, 93 Madison St., Tiffin, Ohio. Arnold School of Music.

IDA GARDNER, 15 West Fifth Street, Tulsa, Okla.

MRS. KATE DELL MARDEN, 81 North 16th Street, Portland, Ore.

ALLIE E. BARCUS, 1005 College Ave., Ft. Worth, Texas.

GLADYS MARSALIS GLENN, Box 1108, Amarillo, Tex.

MRS. WESLEY PORTER MASON, 5011 Worth Street, Dallas, Texas.

ELIZETTE REED BARLOW, 48 George St., Newbern, N. C.

MRS. T. O. GLOVER, 1825 Gorman Ave., Waco, Texas.

VIRGINIA RYAN, 940 Park Avenue, New York City.

MRS. JEAN WARREN CARRICK, 160 East 68th St., Portland, Ore.

MRS. TRAVIS S. GRIMLAND, Memphis, Tenn. For information address 5839 Palo Pinto St., Dallas, Texas.

MRS. STELLA SEYMORE, Garden Street, San Antonio, Tex.

DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.

MRS. JULIUS ALBERT JAHN, Dallas Academy of Music, Dallas, Texas.

ISABEL M. TONE, 469 Grand View Street, Los Angeles, Cal.

LUVENIA BLAILOCK DICKERSON, 327 Herndon Ave., Shreveport, La.

MAUDELLEN LITTLEFIELD, Dunning School of Music, 3309 Troost Ave., Kansas City, Mo.

MRS. S. L. VAN NORT, 2815 Helena St., Houston, Texas.

ADDA C. EDDY, 138 W. Sandusky Ave., Bellefontaine, Ohio, Miami Valley Conservatory of Music, Dayton, Ohio, October.

CARRIE MUNGER LONG, 608 Fine Arts Bldg., Chicago, Ill. Normal Classes—Dallas, Texas, Oct. and Nov. Chicago, Dec. 17th through January.

MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.

INFORMATION AND BOOKLET UPON REQUEST

RAISA

Dramatic Soprano  
Chicago Opera Company

Management:

R. E. JOHNSTON

1451 Broadway

New York

Associate: L. G. BREID and PAUL LONGONE

BALDWIN PIANO

VOCALION RECORDS

RIMINI

Baritone  
Chicago Opera Company

MISCHA

LEVITZKI

The Phenomenal Pianist  
Season 1924-1925  
in AmericaExclusive Management: DANIEL MAYER  
Acolian Hall, New York  
Steinway Piano Ampico Records

# MUSICAL COMEDY, DRAMA AND MOTION PICTURES

## NEW PRODUCTIONS FOR LAST WEEK

The Guardsmen, a Molner comedy of the Theater Guild, opened at the Garrick a week ago Monday.

The same evening a comedy by Rider Johnson Young, Cock o' the Roost, at the Liberty.

The third comedy for Monday was In His Arms, which was presented at the Fulton Theater.

Clubs are Trumps, on Tuesday evening, at the Bijou Theater.

On Wednesday, the Fire Brand, at the Morosco.

On Wednesday evening the Shuberts presented their 1924 edition of Artists and Models.

## NOTES

This week at the Rivoli, the De Forest Phonofilm will present Governor Al Smith and his opponent, Colonel Theodore Roosevelt. Captain Blood is the feature picture.

Tiger Cats opened at the Belasco Theater on October 21.

The organ recitals conducted by Dr. Mauro-Cottone, chief organist of the Capitol Theater, have been scheduled to be broadcasted on Tuesday and Friday mornings at 11:30.

The music is sent direct from the theater to the station WEAF. It is believed that within a week these new plans will be perfected, and the music will be on the air.

Dr. Cottone is a thorough musician and has long been recognized as one of the leading organists in the city; for the last four years he has had charge of the magnificent



CARRABELLE A. JOHNSON,

singer and teacher, sang *A Japanese Sunset* as an added attraction to the musical program at the Loew Park Theater, Cleveland. She was given a special background, which made the presentation most attractive, as the photograph shows. Miss Johnson was dressed in the conventional Japanese costume, which added to the effectiveness. *A Japanese Sunset* was published by the Sam Fox Publishing House several seasons ago, and is now one of the most popular of this firm's numbers. Half of its success has been due to the splendid way in which it lends itself to presentation in the motion picture theaters. (Photo © Frank Moore.)

organ at the Capitol Theater. This should be an added feature for the radio fans.

Leo Fall, the Viennese composer, has arrived in this country. He is here for the American premiere of his newest operetta, *Madame Pompadour*, which will be the gala occasion of the opening of the Martin Beck Theater.

Yasha Bunchuk, cello soloist at the Capitol Theater, is on tour for several weeks with Alma Gluck. Mr. Rothafel has granted this splendid musician a leave of absence to concertize with the well known artist.

Douglas Stanbury, for a couple of seasons at the Capitol Theater, will begin his operatic career with the Chicago Civic Opera Company this season. He made many friends in New York while he was the leading baritone of the Capitol, and no doubt Chicago will accept him just as enthusiastically.

## MRS. GUTTMAN-RICE FOR RIVOLI-RIALTO

Melanie Guttman-Rice has recently been appointed vocal director of the Riesenfeld theaters. She will prepare the various musical selections which constitute the programs of these two houses for Mr. Zuro's final rehearsals. Mrs. Rice began her musical studies at the Vienna Conservatory, and was a member of the Vienna Opera. She was one of the teachers of the Metropolitan Opera School under Corried. Later on, Mrs. Rice became the vocal director of the Master School of Music. This is quite a splendid thing for these theaters to have such an experienced teacher, and Mr. Riesenfeld is most enthusiastic over her plans and, in speaking to the writer, said he believed that his musical numbers would attain a height of artistry which would not be excelled by any theater in the country. Mr. Riesenfeld has engaged many singers who have profited by their training and experience in his theaters and are now holding positions with leading opera companies. Among the list are: Anne Roselle, Mary Ball, Vincent Ballester, Mary Fabian, Desire DeFrere, Martin Brefel and Greek Evans.

## COCK O' THE ROOST.

Rida Johnson Young's new comedy, *Cock o' the Roost*, was presented by the Dramatists' Theater, Inc., at the Lib-

erty Theater this week. The comedy proved to be one of those sparkling, effervescent entertainments, which caused one to while away a very pleasant evening. The star was Donald Foster, whose pep and enthusiasm as a young man just beginning his career, are responsible for the unusual, amusing title. This young and audacious gentleman not only makes the boast that he had no family and picked out one which suited him, but was equally as frank in choosing millionaires for his business associates. Of course, there is a girl, and in applying his business methods to his courtship, naturally there were many amusing situations and some rather clever lines. The character who develops most in the process of the comedy is Elisabeth Risdon, who plays the part of the mother of the young lady. While there was nothing very distinctive in the material provided for her, she was most sympathetic and quite got the audience. The rest of the cast was adequate. There seems to be little reason why *Cock o' the Roost* shouldn't enjoy a lengthy stay at the Liberty. It is a clean, bright, sparkling show.

## TOP-HOLE

Beginning on October 13, Top-Hole, the musical comedy with Ernest Glendinning, moved to the Knickerbocker Theater in order to have a larger seating capacity.

This musical comedy swings along merrily, and sometimes tunefully, affording golfers and others an evening of fun. It has a pretty chorus that can dance, and Ernest Glendinning is in a sympathetic role.

The first act is a bit draggy, but this was due to trying to establish some kind of a plot. The whole thing centers around Ernest Glendinning as Bob Corcoran, son of wealthy parents, who has all the advantages that money can give to a young man. He specializes in golf, and is equally as irresponsible with his financial matters. Bob overdraws his account, which he must pay back before he can return home. Then his adventures begin. He has to wash dishes, and goes through every hardship, except, as he expresses it in the play, that of being a mother, in order to earn a living. The entire situation is most amusing and there are many very clever lines.

Ernest Glendinning carries the show along cleverly, supported by an excellent cast and chorus. After the first act it moves along swiftly. The chorus and dancers are particularly good. Ann Milburn's singing and dancing are worthy of particular note, especially Music of an Irish Song. The rest of Mr. Glendinning's support is very satisfactory and Top-Hole is sure to afford many an enjoyable evening to those who want a good old-fashioned musical comedy.

## THE RIALTO

Gloria Swanson's latest motion picture, *Her Love Story*, was so well received at the Rialto during the week of October 5 that it was transferred to the Rialto last week. It undoubtedly was not so much the story of the photoplay that drew the large audiences as it was the drawing power of the name of Gloria Swanson. Riesenfeld's Classical Jazz, The S. S. Rialto, was again received with spontaneous applause. A dance divertissement by Lorelei, Zena and Marguerite was charmingly done, and the Rialto String Quartet played *Dear Old Pal o' Mine* on some famous old instruments loaned by the Rudolph Wurlitzer Company. The orchestra, under the alternate baton of Hugo Riesenfeld and Willy Stahl, opened the program with Tchaikovsky's impressive and colorful overture, *Marche Slav*. Of interest, too, was the showing of some of the gorgeous scenery which is to be found in the region of the Five Finger Lakes. The program also included the Rialto Magazine and a clever *Out-of-the-Inkwell* Cartoon by that extremely versatile cartoonist, Max Fleischer.

## THE CAPITOL

Capacity audiences packed the Capitol Theater last week to witness Buster Keaton in *The Navigator*, and so successful was this first showing that the motion picture has been held over at that theater for a second week. In *The Navigator*, Mr. Keaton undoubtedly lives up to his reputation of "Frozen Face," for no matter how ludicrous the situation might be, his face is as immobile as ever—or perhaps more so. There are many clever ideas in this comedy, especially the one at the conclusion of the picture, where Mr. Keaton and his bride-to-be are supposed to be drowning in their effort to escape from cannibals, but in reality they are standing on a submarine, which of course rescues them and thus makes possible the "happy ever after" ending. The clever introduction to *The Navigator* was the news reel concluding with some pictures taken on board ship, these fading into a stage setting of a boat with sailors doing a hornpipe dance. The cinema attractions also included *Bohemia*, showing numerous pictures of the children of that country.

Offenbach's *Orpheus* overture was played smoothly and also with life and vitality by the orchestra (David Mendoza and Graham Harris, conductors). In this number Eugen Ormandy, the concert-master, did some excellent solo work. Echoes of the Ball, a charming waltz, was charmingly done by Gambarelli and the Capitol Ballet Corps, all of whom were picturesquely costumed. The "big" musical number was *In a Song Shop*, in which many of the favorite Capitol artists took part. This unit included snappy piano playing, vocal solos, duets, and ensemble numbers, as well as amusing dialogue. Mention also should be made of the organ solo, *A Nautical Fantasy*, played by Dr. Melchiorre Mauro-Cottone.

## THE RIVOLI

The feature picture here last week starred Bebe Daniels in *Dangerous Money*. Photographically, it was a very pleasing picture, and Miss Daniels was unusually attractive. It was a film that comes under the class of good, all-round pictures.

One of the special attractions was the De Forest Phonofilm presenting Eddie Cantor in his debut in the movies. This form of attraction to the motion picture theater is fast taking hold, and is yet in its infancy. There are unlimited possibilities, and each production seems to be better than the former. There was a charming dance by Lorelei, Zena and Marguerite, who received generous applause, and the effectiveness of their dance was added to by a many-colored curtain. These dance numbers are one of the most attractive features of this theater. After the picture, Miriam Lax, soprano, and Beatrice Wightwick, contralto, assisted by the Rivoli ensemble, sang two familiar numbers, *An Irish Folk Song* and *An Irish Love Song*, to the evident delight of the audience. It was a good all-round bill, well balanced and thoroughly entertaining. M. J.

## AMUSEMENTS

World's Largest and foremost Motion Picture Palace

CAPITOL

B'way at 51st St. "Subway to Door" EDW. BOWES, Mng. Dir.

BEGINNING SUNDAY, OCTOBER 19

MARY PICKFORD

In Her Greatest Picture

DOROTHY VERNON OF HADDON HALL

A MARSHALL NEILAN PRODUCTION

CAPITOL GRAND ORCHESTRA

AND THE CAPITOL BALLET CORPS

Presentations by ROTHAFEL

Theaters under direction of Hugo Riesenfeld

RIALTO THEATRE, BROADWAY at 42d St.

BEGINNING SUNDAY

"CAPTAIN BLOOD"

with J. WARREN KERRIGAN and JEAN PAIGE

A Vitaphone Picture

RIESENFELD'S CLASSICAL JAZZ

FAMOUS RIALTO ORCHESTRA

RIVOLI THEATRE, BROADWAY at 49th St.

BEGINNING SUNDAY

"MANHATTAN"

with

RICHARD DIX and JACQUELINE LOGAN

RIESENFELD'S CLASSICAL JAZZ

RIVOLI CONCERT ORCHESTRA

WHERE THEY ARE TO BE

From October 23 to November 6, 1924

## ALDA QUARTET:

Buffalo, N. Y., Oct. 23.  
Delaware, O., Oct. 24.  
Lexington, Ky., Oct. 27.

## ALSEN, ELSA:

Philadelphia, Pa., Oct. 26.  
Baltimore, Md., Oct. 31.

## ALTHOUSE, PAUL:

Memphis, Tenn., Oct. 23.

## ARDEN, CECIL:

Searcy, Ark., Oct. 23.  
Arkadelphia, Ark., Oct. 24.

## BARBOUR, INEZ:

Commerce, Tex., Oct. 27.  
Edmund, Okla., Oct. 28.

## BAROZZI, SOCRATE:

Weatherford, Okla., Oct. 29.  
Wichita Falls, Tex., Oct. 30.

## BROOKHURST, CLAIRE:

Bryan, Tex., Oct. 31.  
El Paso, Tex., Nov. 3.

## BUHLIG, RICHARD:

Norman, Okla., Nov. 5.  
Chickasha, Okla., Nov. 6.

## CHAMLEE, MARIO:

Somerville, Mass., Oct. 29.  
Cleveland, O., Nov. 3.

## D'ALVAREZ, MARGUERITE:

Scranton, Pa., Oct. 27.

## DAVIES, REUBEN:

Vienna, Austria, Oct. 25.

## DE LUCA, GIUSEPPE:

Rochester, N. Y., Oct. 23.  
London, Eng., Oct. 29.

## DENISHAWN DANCERS:

Dallas, Tex., Nov. 1.

## DIAZ, RAFAELO:

Nashville, Tenn., Oct. 24.  
Haverhill, Mass., Oct. 23.

## DONALDSON, MABEL:

Portland, Me., Oct. 24.  
Lowell, Mass., Oct. 25.

## GIANNINI, DUSOLINA:

Williamport, Pa., Oct. 27.  
Beaver Falls, Pa., Oct. 28.

## GRADOVA, GITTA:

Zanesville, O., Oct. 29.  
Marion, O., Oct. 30.

## GUNSTER, FREDERICK:

Cleveland, O., Oct. 31.  
Detroit, Mich., Nov. 1.

## HAGAR, EMILY STOKES:

Montgomery, Ala., Oct. 27.  
Columbia, S. C., Oct. 29.

## HESS, MYRA:

Brooklyn, N. Y., Nov. 1.  
Richmond, Va., Oct. 28.

## HOPKINS, MABEL:

Toronto, Can., Oct. 30.  
Birmingham, Ala., Oct. 27.

## GIANNINI, DUSOLINA:

Kenosha, Wisc., Oct. 27.  
Minneapolis, Minn., Nov. 4.

## GRADOVA, GITTA:

Cincinnati, O., Nov. 6.

## GUNSTER, FREDERICK:

Baltimore, Md., Oct. 30.

## HINSHAW'S MARRIAGE OF FIGARO:

Buffalo, N. Y., Oct. 23.  
Delaware, O., Oct. 24.

## JACOBSSEN, SASCHA:

Philadelphia, Pa., Oct. 26.  
Baltimore, Md., Oct. 31.

## JERITZA, MARIA:

Ann Arbor, Mich., Oct. 23.  
Toronto, Can., Oct. 25.

## JESS, GRACE WOOD:

Victoria, B. C., Can., Oct. 30.

## KARSAVINA, THAMAR:

Baltimore, Md., Oct. 30.

## LAMOND:

Boston, Mass., Nov. 1.

## LANDOWSKA, WANDA:

New Brunswick, N. J., Nov. 6.

## LAPPAS, ULYSSES:

Gary, Ind., Oct. 26.

## LAWSON, FRANCESCA KASPAR:

St. Louis, Mo., Oct. 30.

## LEGINSKA, ETHEL:

Murfreesboro, N. C., Oct. 23.  
Boykins, Va., Oct. 24.

## LESCHETIZKY, MARIE GABRIELLE:

Ashland, Va., Oct. 25.

## LETZ QUARTET:

Paris, France, Oct. 27, 30.

## MAAS, GERALD:

London, Eng., Nov. 5.

## MAIER, GUY:

Chicago, Ill., Nov. 4.

## McQUHAE, ALLEN:

La Crosse, Wisc., Nov. 5.

## MELLISH, MARY:

Birmingham, Ala., Oct. 24.

## MIDDLETON, ARTHUR:

San Francisco, Cal., Nov. 6.

## NADWORNEY, DEVORA:

Lowell, Mass., Oct. 27.

## PATTISON, LEE:

Chicago, Ill., Nov. 4.

## POLAH, ANDRE:

La Crosse, Wisc., Nov. 5.

## RUSSIAN CHOIR:

Chambersburg, Pa., Oct. 25.

## SCHMITZ, E. ROBERT:

Far Rockaway, N. Y.

## SEIBERT, HENRY F.:

Glens Falls, N. Y., Nov. 6.

## SMITH, EDNAH COOK:

Syracuse, N. Y., Oct. 28.

## Patton Six Times in Philadelphia

Contracts have just been signed for an appearance by Fred Patton as soloist with the Mendelssohn Club of Philadelphia. The popular baritone is scheduled to sing five guest roles with the Philadelphia Civic Opera Company, so this will make six appearances in that city this season.

## NEW YORK CONCERT ANNOUNCEMENTS

### THURSDAY, OCTOBER 23

Ruth Breton, violin recital, afternoon..... Aeolian Hall  
Harry Farberman, violin recital, evening..... Aeolian Hall  
Pavlowa, afternoon and evening..... Manhattan Opera House

### FRIDAY, OCTOBER 24

Maria-Theresa, dance recital, evening..... Carnegie Hall  
Tomford Harris, piano recital, afternoon..... Aeolian Hall  
Anne Hull and Mary Howe, two piano recital, evening..... Aeolian Hall  
Ota Gygi and Maryon Vadie Dancers, afternoon..... Town Hall  
Pavlowa, evening..... Manhattan Opera House

### SATURDAY, OCTOBER 25

Roland Hayes, song recital, afternoon..... Carnegie Hall  
Lazaro, song recital, evening..... Carnegie Hall  
Ossip Gabrilowitsch, piano recital, afternoon..... Aeolian Hall  
Nina Tarasova, song recital, evening..... Aeolian Hall  
City Music League Artists' Concert, afternoon..... Town Hall  
Pavlowa, afternoon and evening..... Manhattan Opera House

### SUNDAY, OCTOBER 26

Louise Homer and Louise Homer-Stiles, afternoon..... Carnegie Hall  
John McCormack, song recital, evening..... Carnegie Hall  
Ruth Raymond, piano recital, afternoon..... Aeolian Hall  
Dora Rose, song recital, evening..... Aeolian Hall  
Society of the Friends of Music, afternoon..... Town Hall

### MONDAY, OCTOBER 27

Maria Kurenko, song recital, evening..... Carnegie Hall  
Bertha Farnet, song recital, afternoon..... Aeolian Hall  
The Beethoven Association, evening..... Aeolian Hall  
Clara Clemens, song recital, afternoon..... Town Hall  
Pavlowa, evening..... Manhattan Opera House

### TUESDAY, OCTOBER 28

Socrate Barozzi, violin recital, evening..... Carnegie Hall  
Nathan Abas, violin recital, evening..... Aeolian Hall  
George Morgan, song recital, afternoon..... Town Hall  
Kibalech Russian Symphonic Choir, evening..... Town Hall  
Pavlowa, evening..... Manhattan Opera House

### WEDNESDAY, OCTOBER 29

Philharmonic Orchestra, evening..... Carnegie Hall  
Reber Johnston, violin recital, afternoon..... Aeolian Hall  
Winifred MacBride, piano recital, evening..... Aeolian Hall  
Ralph Leopold, piano recital, evening..... Town Hall  
Pavlowa, evening..... Manhattan Opera House

### THURSDAY, OCTOBER 30

Philharmonic Orchestra, evening..... Carnegie Hall  
Renee Thornton, song recital, afternoon..... Aeolian Hall  
Eva Gauthier, song recital, evening..... Aeolian Hall  
Pavlowa, evening..... Manhattan Opera House

### FRIDAY, OCTOBER 31

Philharmonic Orchestra, afternoon..... Carnegie Hall  
New York Symphony Orchestra, evening..... Carnegie Hall  
La Forge-Berumen Noonday Musicals..... Aeolian Hall  
Florence Mulford, song recital, afternoon..... Aeolian Hall  
Micha-Leon, song recital, evening..... Aeolian Hall  
Fisk Jubilee Singers, evening..... Town Hall  
Pavlowa, evening..... Manhattan Opera House

### SATURDAY, NOVEMBER 1

Tamar Karasavina, dance recital, afternoon..... Carnegie Hall  
Joyce Bannerman, song recital, afternoon..... Aeolian Hall  
Hyman Rovinsky, piano recital, evening..... Aeolian Hall  
Chaim Kotlyansky, song recital, evening..... Town Hall  
Pavlowa, afternoon and evening..... Manhattan Opera House

### SUNDAY, NOVEMBER 2

Albert Spalding, violin recital, afternoon..... Carnegie Hall  
Josef Lhevinne, piano recital, evening..... Carnegie Hall  
New York Symphony Orchestra, afternoon..... Aeolian Hall  
Elena Gerhardt, song recital, evening..... Aeolian Hall  
Jascha Fishberg, violin recital, afternoon..... Town Hall

### MONDAY, NOVEMBER 3

Clara Haskil, piano recital, afternoon..... Aeolian Hall  
Clara Clemens, song recital, afternoon..... Town Hall  
Lynnwood Farnam, organ recital, evening..... Town Hall  
Pavlowa, evening..... Manhattan Opera House

### TUESDAY, NOVEMBER 4

Philadelphia Orchestra, evening..... Carnegie Hall  
Pavlowa, evening..... Manhattan Opera House

### WEDNESDAY, NOVEMBER 5

State Symphony Orchestra, evening..... Carnegie Hall

## HENRY HALPERN

Voice Specialist

ANNOUNCES THE REMOVAL OF  
HIS VOCAL STUDIO FROM  
103 WEST 54th ST., TO

49 West 57th Street, New York

Telephone Plaza 8619

## H. NEVILL-SMITH

VOICE SPECIALIST

NOW IN NEW YORK

Gurrows Studio: 40 W. 94 St., Tel. 9924 Riverside

## AGNES BRENNAN

Concert Pianist and Teacher

Artist-Teacher at Marymount College

Tarrytown-on-the Hudson, N. Y.

Studio: 452 Riverside Drive, New York City

Tel. 4720 Cathedral

## The Vanderbilt Studios

Chorus, large studios, at the Washington Square Branch. An ideal location, fifteen minutes from 42nd Street. Two large studio vacancies at 15-15 East 88th Street near Fifth Avenue. Resident studios with private baths, \$1200. Studios with Steinway grand pianos for part time use. Club-like atmosphere, distinction as to telephone and desk service. Main office, 15 East 88th Street, Vanderbilt 6998.

MRS. MABEL DOBLE-SCHLEE, Proprietor

15-15 E. 88th St. 37-39-41 W. 9th St. 135 E. 87th St.  
Vanderbilt 6998 Stuyvesant 1231 Lexington 10175

A MUSIC STUDENT (violinist) seeks position of several hours daily for secretarial or other work in exchange for room and board. Address "B. E. C." c/o MUSICAL COURIER, 437 Fifth Avenue, New York.

Jean Knowlton, song recital, afternoon..... Aeolian Hall  
Lamond, piano recital, evening..... Aeolian Hall  
Amy Evans, song recital, evening..... Town Hall  
Pavlowa, evening..... Manhattan Opera House



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

### THEORY AND HARMONY

"Will you kindly suggest a few books on theory and harmony to a beginner who wishes to study the two subjects without a teacher, if it is possible to do so?"

It is not considered possible by those who are thoroughly acquainted with theory and harmony for anyone to study without a teacher, particularly as to harmony. The names of some of the books used in teaching are: Applied Harmony, Carolyn Alchin; Manual of Harmony, Spaulding and Goodrich, and the Perfect Modernist, Frank Patterson.

### LIST OF CANTATAS WANTED

"Will you please give me a list of, say, three or four cantatas of devotional character about as difficult as Gaul's The Holy City. This has been done so very frequently that I need another. I have a choir consisting of a paid quartet of good, but not remarkable, voices, and a chorus of sixteen, making twenty in all. I am sure there must be many other similar organizations which would like to know of melodious, harmonious, not over difficult, 'sacred' works of about a half hour duration. We have done Stainer's The Crucifixion, among other things. I want to set my people a task to work on for several months, and not tire of the task before it is half over. Therefore there should be some 'meat' in what I set before them."

The following list of cantatas has been supplied by one of the leading organists of New York City, whose choir is similar to yours: Brewer—Emmanuel; Clokey—The Vision; Gaul—Israel in the Wilderness; The Prince of Peace; Ruth—The Ten Virgins; Maunder—Penitence, Pardon and Peace; Nevin—The Crown of Life; Wooley—The Birth of Christ. The Choirmaster's Guide contains a list of anthems, solos, services, cantatas, classified and tested, by Harold Thompson, Helen A. Dickinson and Clarence Dickinson, published by Gray. Also if you will write to the music publishers they will send you catalogues gratis.

### Lopez to Make World Tour Under Morris' Direction

Contracts were signed last Friday by William Morris, the manager of Harry Lauder, and S. Hurok, the manager of Pavlowa and other notable artists, for the world tour of Vincent Lopez and his Jazz Harmonic Orchestra. The contracts cover a period of five years and will take the noted orchestra leader around the world.

At the same time, R. H. Gillespie, the managing director of the Moss Empire Theaters, signed contracts with Vincent Lopez for his engagement at the London Hippodrome during the spring of 1925. Mr. Gillespie was able to effect this just on the eve of his sailing back to England on the Majestic, Saturday morning.

Vincent Lopez's first New York concert is announced for Sunday afternoon, November 23, at the Metropolitan Opera House, when he will direct an orchestra of fifty especially selected soloists.

### Walter Marshall Bacon Dead

Walter Marshall Bacon, former president of the Music Publishers' Association of the United States (1912-1914) and the Boston Music Publishers' Association (1911-1912), died suddenly on October 12, following an attack of angina pectoris. Mr. Bacon was born in West Newton, Mass., and was educated there. Later he went to New Jersey, but returned to Boston forty years ago. For over thirty years he was active as treasurer of the White-Smith Music Publishing Company, and at the time of his death still retained connection with the firm in the capacity of vice-president and also trustee of the estate of the late Daniel L. White. Besides his wife, Mrs. Mary Bacon, he is survived by his son, William R. Bacon, of Boston, and his daughter, Mrs. Frances Courchene, of Hyde Park, Mass.

### Mrs. Herman Devries' Student Honored

Charles Marshall heard Edith Orens sing in the studio of her preceptor, Mme. Herman Devries, recently, and immediately engaged the young contralto to assist him at his concert in Quincy, Ill. Miss Orens, who has studied exclusively with Mme. Devries, sang two groups, and al-

## CONCERT ANNOUNCEMENTS



## ANTON BILOTTI

Pianist

London Debut

At Aeolian Hall  
THURSDAY EVENING  
NOV. 27th, 1924

Mgt. LIONEL POWELL and HOLT, London England

### Aeolian Hall, New York

Friday Afternoon, October 31, 1924  
3:15 o'clock

### SONG RECITAL by

## FLORENCE MULFORD

CONTRALTO

FORMERLY METROPOLITAN OPERA CO.

### PROGRAM

- I.  
Aria—Voi che sapete, from "Le Nozze di Figaro"..... Mozart  
Song of Penitence..... Beethoven  
Aria—Lusinghe piu care, from "Alessandro"..... Handel
- II.  
Wie froh und frisch mein Sinn sich hebt..... Brahms  
O wuust ich doch den Weg zurueck..... Brahms  
Verrat..... Brahms  
Botschaft..... Brahms
- III.  
Amour d'antan..... Ernest Chausson  
Jour de pluie..... Camille Saint-Saens  
Tendresse..... Rhene Baton  
Ballade des femmes de Paris..... Claude Debussy
- IV.  
The Shepherdess..... Edward Horan  
Christ Went Up into the Hills to Pray..... Richard Hageman  
Little Sorrows..... Richard Hageman  
Serenade..... John Alden Carpenter

RICHARD HAGEMAN at the Piano

Tickets 55 cents, 83 cents, \$1.65, \$2.20. Boxes \$16.50

Management HAENSEL & JONES,  
Aeolian Hall New York

though quite unknown to Quincy or any other town, not only "made good" but also secured two encores and received the following notice from the Quincy Whig-Journal (October 9): "It must be difficult to assist in a program with such an artist as Charles Marshall, but Edith Orens, a young contralto, who had this part in the concert, carried off honors herself. She is as much an actress as a singer, and her songs were given with clever dramatic effect. The songs given in foreign languages by her were particularly good, and the gavotte from the opera Mignon was a favorite."

## RALPH COX

COMPOSER—Teacher of Singing

8 East 9th Street New York City

## OSCAR ANSELM

Opera School

Via V. Monti 46, Milan, Italy



## MARIE DIMITY

SOPRANO

RECITALS, ORATORIO, ETC.

For Dates and Terms

Address

507 W. 170th St., N. Y. City

Tel. Wadsworth 2579

## THE LONGY SCHOOL OF MUSIC

Georges Longy and Renée Longy-Miquelle (directors)

School Season from Oct. 1, 1924 to May 29, 1925 (Two Sessions)  
Special Classes for Children and Adults. Private Instruction for Students of All Grades.

Catalogue sent upon request only

Address: Miss Mary Myers, Secretary

103 Hemenway Street, Boston, Mass.

Tel. KENmore 2400

Steinert pianos used.

## OPPORTUNITIES

LARGE STUDIO sublet part time, beautifully furnished. Steinway grand. Apply or write personally to Metropolitan Opera House Studios, Room 30, 1425 Broadway, New York.

METROPOLITAN OPERA HOUSE STUDIOS for rent—1 to 4 rooms. 1425 Broadway—Pennsylvania 2634. See Mr. Black.

METROPOLITAN OPERA HOUSE STUDIOS TO SUBLET; furnished; part or full time, full day or half. Also small desk space. Inquire Manager, Mr. Black, 1425 Broadway, New York. Telephone Penn. 2634.

ACCOMPANIST would like to get in touch with singers with a view of accompanying

them during their practice hours. Address "R. E. N." care of MUSICAL COURIER, 437 Fifth Avenue, New York.

STUDIO ACCOMPANIST AND SECRETARY—Young lady, with thorough knowledge of French and Italian, stenography and typewriting, trained pianist and accompanist, is available for studio work or to accompany individual artist and for secretarial work every week-day afternoon, all day Saturday. Address "G. E. H." care of MUSICAL COURIER, 437 Fifth Avenue, New York.

LARGE, ATTRACTIVE STUDIO for rent by hour or day. Mason & Hamlin Grand. Centrally located. Benjamin, 29 West 47th St., New York. Telephone Bryant 6732.

DISTINCTIVE STUDIO, 4 West 40th St., overlooking Fifth Avenue, to rent daily from 9 to 5, or part time. Piano, reception room. To be seen by appointment only. Call Longacre 9137.

### PERSONAL PHONOGRAPH RECORDS, \$10.00 AND UP

Our modern and complete laboratories fully equipped to make recordings of talent with little or no recording experience. We have standardized method, quality, service and price. Send for literature and details, Personal Record Dept. Electric Recording Laboratories, 210 Fifth Avenue, New York.

## Verdi Club and President Jenkins' Activities

The Verdi Club, Florence Foster Jenkins, president, recently had an active week, with many functions given by its members. October 10, Mrs. Jesse Edwards (mother of Lavinia Darve, now in Paris, who has given three concerts there since last March) gave a musicale at her country home in Garden City, at which Mrs. Jenkins sang a group of songs, accompanied by Mrs. Hall Marshall, president of the Woman's Club of Garden City; Mrs. Perry Bannerman, harpist, and Margerite Cobby (San Carlo Opera Company). A representative audience was present, including Mesdames Willard Fairchild, Henry Ferris, Kenneth Van de Water, Louis Parsons, J. H. Vickers, William Powers, G. Verman Blackburn and Joseph Naylor Jones. On October 11, Mrs. Louis C. Naiswald gave a luncheon, followed by a tea, in honor of Mrs. Jenkins, and a number of songs were sung by Charlotte Lund. Dinner parties were also given by Mrs. Richard C. Hart and Mrs. M. Ryan.

At the breakfast of the Verdi Club, given October 9 at the Plaza Hotel, special guests included Mrs. Paul Gibson Seidle, Otto Seidle and Mr. S. Tatlow, all of Durban, South Africa. Interesting addresses were made by them, descriptive of musical conditions in Durban. Mrs. Julian Edwards gave an enjoyable talk, and St. Clair Bayfield (of The Lass O' Laughter Company) was also heard. Mr. Avitable, Agostino di Biasi (editor of the Italian Maga-

zine), as well as Alfredo Janni (of the foreign affairs office), gave pleasant talks. Presidents of various women's clubs, including Emma A. Dambmann, Mrs. T. M. O'Connor (Entre Nous), Kathleen Meloni (Italo-American Club), Mrs. Daniel Pelton Duffie (Daughters of the Union), Mrs. Phillips (chairman of the occasion), Mrs. James Gracie, all these were on hand, and some gave talks.

President Jenkins, with so much to do, has in recent weeks given fourteen recitals, with Gladys Barnett as solo pianist and accompanist.

## Von Doenhoff and Schulz Sonata Recital

Albert von Doenhoff, pianist, collaborated with Leo Schulz, cellist, in a sonata recital, October 15, this being one of the series of the Adolph Lewisohn chamber music concerts at Hunter College, New York. To the crowded audience, mostly of young music lovers, Dr. Fleck gave explanatory remarks, always informing, sometimes humorous, enabling listeners the better to understand the Schumannesque sonata, op. 6, by Strauss, the Rubinstein serenade from the D minor sonata, and the group of piano solos played by Mr. Von Doenhoff. The fine unity of the Doenhoff-Schulz ensemble, evinced in everything the devoted artists played, left a deep impression, for both were concerned only with doing full justice to the composers. Dr. Fleck announced that they played the Strauss work from the same copy used by the composer, Mr. Schulz having played impromptu at a social gathering in New York years ago. As to Mr. von Doenhoff's solo playing, it was distinguished by superb technical execution, especially in Rubinstein's Staccato Etude, in which he attained flaming climax, and by dramatic expression and speed in Chopin excerpts. "They have given us a splendid performance," commented Dr. Fleck, which remark the audience vigorously applauded.

The Berzelay Trio gave the October 22 program, and the Lenox Quartet will be heard October 29.

## Irene Williams Heard and Admired

Irene Williams, American prima-donna soprano, was the principal in the performance of Don Pasquale, given by the Hinshaw Opera Company at Liederkranz Hall, October 11; her name was featured on bills, and deservedly so, for her attainments, both here and in Europe the past season are significant, notable in showing what this American singer has accomplished. Director Hinshaw remarked to the audience that she had sung over 200 performances of *Così Fan Tutte* on the tour throughout the United States last year; then in the same Mozart opera she made a distinct hit in Paris last spring, also in the Mozart Requiem. Her singing and acting combine to make her a most charming interpreter of Mozart, and the audience at Liederkranz Hall united in paying tribute to her.

## Klibansky Artists in Demand

Sergei Klibansky announces the following engagements and appearances of his pupils: Lottice Howell, before starting her tour as the leading lady in Mr. Hinshaw's opera company in The Impresario, gave a concert, October 17, in Montgomery, Ala., and will give another, October 24, in Staunton, Va. Louise Smith has just returned from a successful Western concert tour. Mae Shackelford has been engaged to sing in a concert October 23 in Birmingham,



ALBERT VON DOENHOFF.

Ala. Florence McDonough has been engaged as soloist at the First Presbyterian Church in Albany, N. Y. Lalla B. Cannon has been engaged as head of the vocal department at Bessie Tift College in Forsythe, Ga. Mrs. Garner Strickland has had several concert appearances with the Ampico; next month she will give a concert at Clarksdale, Miss., where she has a large class of pupils. Mrs. R. W. Bennett has recently opened a vocal studio in New Orleans, La., and has already a large following in that city. Cyril Pitts, who made a successful appearance in recital in Chicago in July, has many engagements for concerts; his first appearance will be at a concert given by the Music Study Club in Plainfield, N. J. Lester Aldrich has been engaged as vocal instructor at the Bohlmann School of Music, Memphis, Tenn. Walter Jankuhn and Mizzi Delorn are appearing in German opera houses with great success, receiving flattering press notices.

Mr. Klibansky has returned to New York, and has started his season at his new studio, 205 West Fifty-seventh street.

*Matchless*  
**MILTON**  
PIANOS

*An Instrument  
of Pleasing Tone  
and Touch that  
Any Student can  
Afford to Buy*

*Endorsed by Musical Celebrities*

**MILTON PIANO CO.**  
*New York*

**Do You Study Singing?  
Are You Making Progress?  
If Not, Why?**

Read—"THE SECRETS OF SINGING"  
By J. H. Duval  
And You'll Find Out.  
\$2.00 at all Music Dealers and Booksellers  
Published by James T. White, 70 Fifth Ave.,  
New York City

**The Steinert Pianoforte**  
**THE EXCLUSIVE**  
**PIANO**

**M. STEINERT & SONS, Steinert Hall, 162 Boylston St.  
BOSTON, MASS.**

**BUSH & LANE**  
HOLLAND, MICH.

**WING & SON, Manufacturers of the**  
**WING PIANO**

A musical instrument manufactured in the musical center of America for forty-nine years

Factory and Offices Ninth Ave., Hudson and 13th Streets, New York

**BALDWIN**  
Cincinnati

**LESTER PIANO**  
**ONE OF THE  
OLD MAKES**

**P H I L A D E L P H I A**

*The*  
**DAVENPORT-TREACY  
PIANO**

*Built for the Studio Delightful  
in Tone and Touch Moderate in Price*

Davenport-Treacy Piano Co, New York

# THE STEINWAY PIANOS

(GRAND AND UPRIGHT)

Are Everywhere Known As

THE STANDARD PIANOS OF THE WORLD

FACTORIES:

Ditmars Avenue and Riker Avenue  
Steinway, Borough of Queens, New York

Warerooms: { Steinway Hall, 107-109 East 14th Street, New York  
Steinway Hall, 15-17 Lower Seymour St., Portman Sq., W., London

Represented by the Foremost Dealers Everywhere

STEINWAY & SONS

# Mason & Hamlin

"THE STRADIVARIUS  
OF PIANOS"

The Mason & Hamlin Piano has set a new standard of tone and value and has long commanded the highest price of any piano in the world.

Principal Warerooms and Factories

BOSTON

NEW YORK WAREROOMS, 815 Fifth Avenue

# KRANICH-&-BACH

*Ultra-Quality PIANOS  
and PLAYER PIANOS*

Established 1864

ENDORSED BY MUSICAL ARTISTS EVERYWHERE

New York City

# A.B. Chase

*America's Finest Piano*

The Celco Reproducing Medium may  
now be had in A. B. Chase Grands.

A. B. CHASE PIANO CO., Division United Piano Corporation

Executive Offices: NORWALK, OHIO

The  
Name **Sohmer**



on a piano is a guarantee of quality;  
a synonym for artistic excellence.

For fifty years the Sohmer family  
have been making Sohmer pianos.

To make the most artistic piano  
possible has been the one aim, and  
its accomplishment is evidenced by  
the fact that:

*There are more Sohmers in use in the Metropolitan District than any other artistic piano.*

SOHMER & CO., 31 West 57th St., NEW YORK

## PAUL ALTHOUSE WRITES:

New York, June 19th, 1919

The Autopiano Company,  
623 West 50th Street,  
New York City.

DEAR SIR—

You are certainly to be congratulated on your splendid achievement in the production of the Autopiano, which I consider one of the finest players I have ever played.

It is so exquisitely beautiful in tone and expression, so unquestionably superior, that I can readily understand why the Autopiano leads in the player piano world.

Sincerely,

*Paul Althouse*



THE AUTOPIANO COMPANY

629 West 50th Street

New York

# MUSICAL COURIER

*Weekly Review OF THE World's Music*

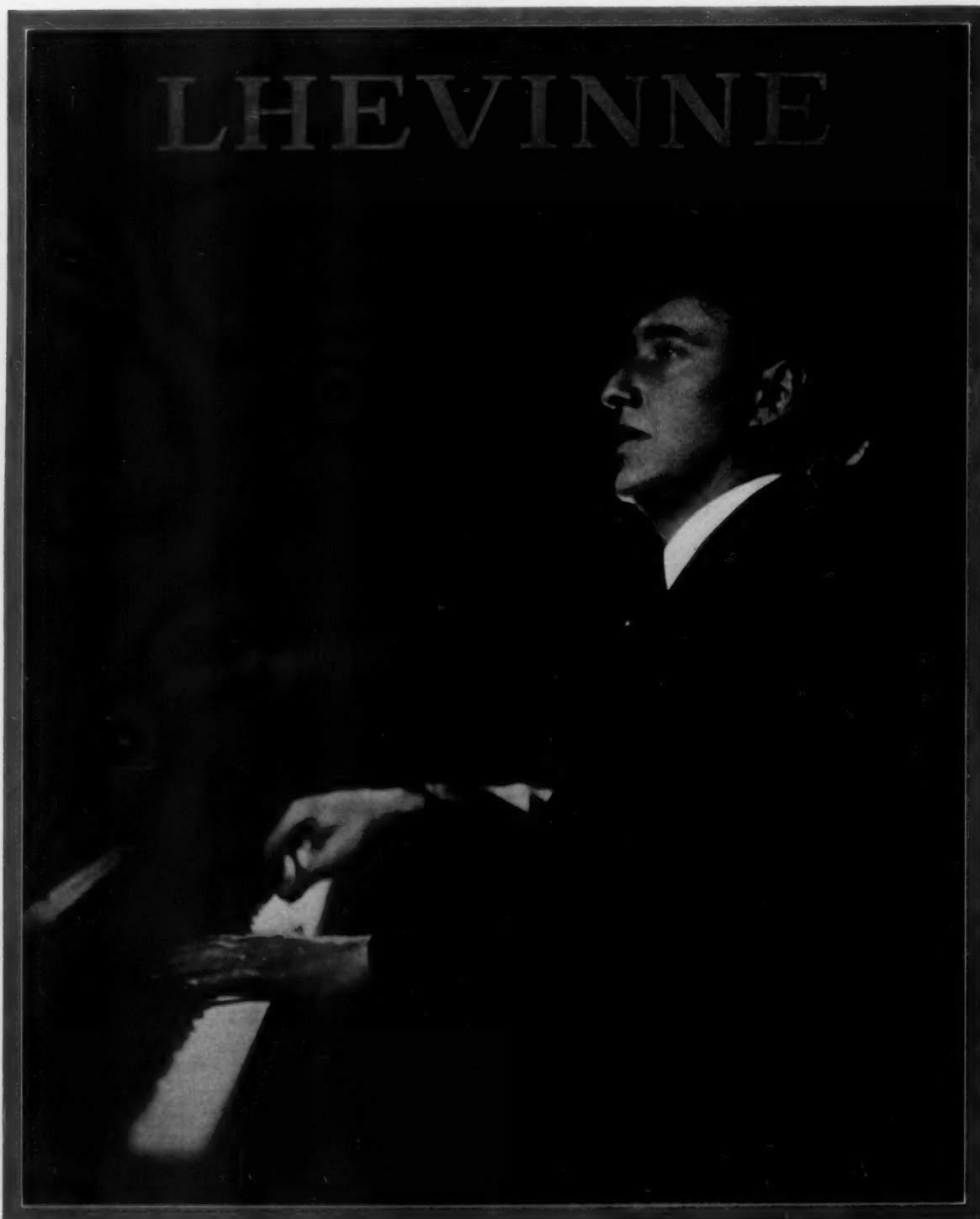


Photo © George Maillard Kestlere, B. P.

**THE OUTSTANDING PIANISTIC SENSATION OF THE DAY**

"Lhevinne is the man to whom people interested in hearing great things expressed to them in a noble universal manner ought at present to give their attention."

**Chickering Exclusively**

Management Evans & Salter, New York

**Ampico Recordings**

